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AN EYE

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SURVEILLANCE
SCANDAL IS ROOTED IN THE
BAY AREA. WHO WAS INVOLVED,
WHEN DID IT START — AND HOW
CAN YOU PROTECT YOUR PRIVACY?
BY REBECCA BOWE PAGE 13

END OF AN ERA

How Tim Redmond and the Guardian split **P10**

I AM A JUGGALO

Andre Torrez spends the night with ICP fans **P22**

THE GAY GAZE

Divine, scream queens at Frameline film fest **P33**

A man in a black hoodie, cap, and jeans is standing on a red ladder, painting a large mural on a wall. The mural features a large, stylized sneaker with a white and black striped pattern. The man is holding a paintbrush and a can of paint. The background is a bright blue wall with some graffiti. The overall scene is outdoors, likely on a city street.

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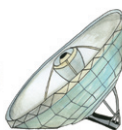
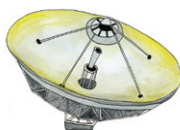
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POLITICAL ALERTS

WEDNESDAY 19

Discussion: Latinos and the criminal justice system Eric Quezada Center, 518 Valencia, SF. www.sflatinodemclub.com. 7-8pm, free. Join SF Public Defender Jeff Adachi, Sheriff Ross Mirkarimi, Criminal Justice Network for youth program manager Roselyn Berry, and Haywood Burns of the Institute for Juvenile Justice, Fairness and Equity for a frank discussion on how the Latino community is affected by systemic aspects of the criminal justice system. The discussion will cover immigrant offenders, the city's Sanctuary City policy, restorative justice, and juvenile crime. Moderated by Mike Alonso. Sponsored by the SF Latino Democratic Club.

Author Jonathan Alter on Obama — and his enemies St. John's Presbyterian Church, 2727 College, Berk. \$12 advance. www.brownpapertickets.com, (800) 838-3006 This event features the author of *The Center Holds: Obama and His Enemies*, a book that portrays the president at an historic moment. Alter offers "fresh details about the Koch brothers, Grover Norquist, and the online haters who suffer from 'Obama Derangement Syndrome,'" according to the KPFA announcement. "He portrays the Obama analytics geeks working out of 'The Cave' and the man who secretly videotaped Mitt Romney's infamous comments on the '47 percent.'" This is a benefit for KPFA.

THURSDAY 20

Screening of 'War on Whistleblowers: Free Press & the National Security State' Berkeley Fellowship of Unitarian Universalists' Hall, 1924 Cedar, Berk. www.bfuu.org. 7-9pm, \$5-\$10 suggested donation. A documentary featuring four stories of whistleblowers who took action because they wanted to expose government corruption, misconduct or wrongdoing. Sponsored by the BFUU Social Justice Ctee as part of our Conscientious Projector Series for the 99%. Visit www.waronwhistleblowers.com

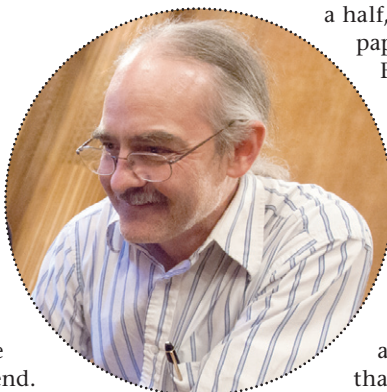
The end of an era, but not of a legacy

BY STEPHEN BUEL
sbuel@sfoxaminer.com

PUBLISHER'S NOTE Tim Redmond has a big heart. He cares deeply about this city and he cared deeply about this newspaper. But last Thursday was Tim's last day at the Bay Guardian, the place where he worked for the bulk of the past three decades. In typical fashion, he stuck to his principles to the end.

The Guardian is not as economically healthy as it once was, and 2013 has not been kind to the paper. Revenues are down and many issues lose money, a trend that threatens our mission if left unchecked. During the past month, Guardian management had been contemplating some painful but necessary changes that included layoffs. Tim participated in these discussions, but in the end he chose to resign rather than downsize a staff he loved like family.

I understand Tim's decision, but believe it was shortsighted. During the past year and



a half, the Guardian's two sister papers — the San Francisco Examiner and SF Weekly — have undergone similar restructuring, which included layoffs. The goal was not to extract obscene profits — a mission I wouldn't support even if it were still possible in 2013 — but rather to ensure both papers' survival and recovery. It was an unpleasant process, and one that Tim could not abide.

But today, the Examiner and Weekly are both significantly healthier than they used to be. The Examiner is no longer the mouthpiece of right-wing buffoons, and in recent months has expanded its Peninsula coverage and enlarged its editorial staff. And the Weekly boasts significantly more new coverage, listings and advertising than it did just six months ago.

I want the Guardian's future as a progressive voice to be similarly assured. So now, 32 years after selling my first freelance news article to the paper — a brief about BART's

effort to evict the Ashby Flea Market — I find myself replacing Tim as publisher. Longtime Managing Editor Marke Bieschke, aka Marke B., is filling his shoes as interim editor.

I know some Guardian readers assume that this means the end of progressive journalism in the paper. Please let me assure you that will not occur. I have spent the bulk of my career editing investigative newsweeklies and have no intention of going down in history as the guy who dumbed-down the Guardian.

The very night before Tim told me he was leaving, he presided over a packed forum on the topic of economic dislocation in San Francisco. At the height of a tech boom that has inflated rents and led to a wave of migration and evictions, it's hard to imagine few other topics of greater importance. Tim and the Guardian have reported extensively on this issue in the year since the paper was acquired by the San Francisco Print Media Company. Of course, the Guardian was already writing about evictions long before Tim's predecessor assigned me to write that 1981 article about the flea market.

Under Tim's successor, that emphasis will not change. **SFBG**

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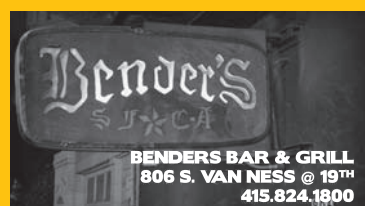
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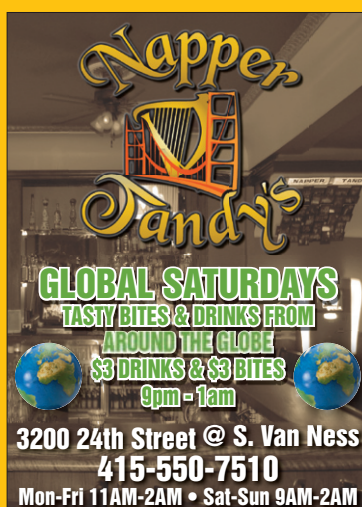
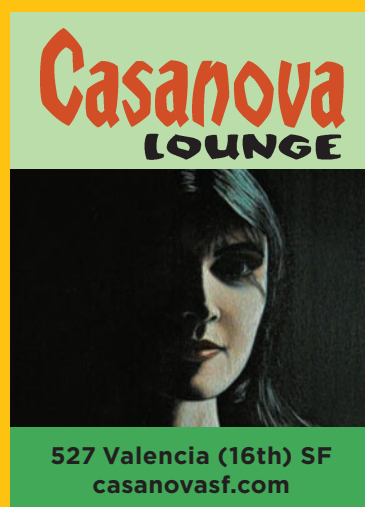
Comedy Bodega at Esta Noche

Comedy Bodega is a free weekly stand-up comedy showcase, committed to presenting the Bay Area's funniest performers fueled by the energy of the Mission District. Host Marga Gomez (producer, performer, and Mission habitué) launched Comedy Bodega in January of last year to incorporate some much needed diversity into the comedy scene, and found a home at Esta Noche, San Francisco's only Latino gay bar and drag club. Every Thursday, gay and straight comedians alike tell their jokes on a stage fit for a queen. This week: Karinda Dobbins, Justin Lucas, Faith Choyce, Yuri Kagan, and Ronn Vigh.

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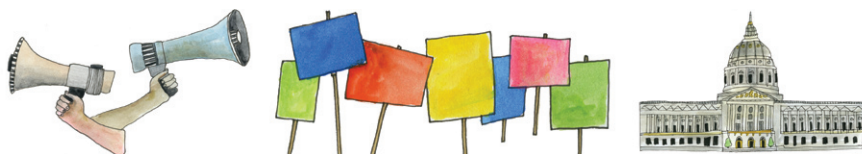
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! TENANT-BACKED CONDO LEGISLATION APPROVED

The SF Board of Supervisors voted June 11 to approve compromise legislation that will allow more than 2,000 tenancy-in-common homeowners to convert to condominiums in exchange for a 10-year moratorium on the city's current condo conversion lottery that now allows 200 conversions annually.

Approved by a veto-proof 8-3 majority after some last amendments were shot down by the six supervisors who most steadfastly supported the version that Board President David Chiu took the lead on crafting, this was a big victory for tenant groups who strongly opposed the original legislation, which did not include the moratorium and other restrictions.

"It's great. We're going to see a significant drop in condo conversions in the future. All of us tenants are very happy," San Francisco Tenants Union head Ted Gullicksen told us after the hearing, which was packed with tenant supporters.

Sup. Mark Farrell, who sponsored the original legislation, decried how divisive the issue had become, criticized the approved version as deviating from his original intent of helping TIC owners in exchange for a fee that would help fund new affordable housing, and said, "This doesn't need to be a zero sum game."

But Chiu and the five supervisors who supported his version — Jane Kim, Norman Yee, David Campos John Avalos, and Eric Mar — noted the finite number of rent-controlled apartments in the city and the need to protect them from being converted into condos.

"How do we balance the needs of tenants who fear being evicted with TIC owners looking for relief?" Chiu said of the balance he aimed to strike, which he continued to tweak with new amendments, including allowing TICs with all owner-occupied units



% COMMUNITY SEEKS SAY IN HOW SF GROWS

San Franciscans who want to help shape how this city grows — rather than just leaving it up to regional planners and market forces — packed a large conference room June 12 for a community forum presented by the Bay Guardian: "Whose Future? What Does the Regional 'Plan Bay Area' Really Mean for San Francisco?"

Moderated and organized by Guardian Editor/Publisher Tim Redmond, and co-sponsored by the Council of Community Housing Organizations (CCHO) and Urban Institute for Development and Economic Alternatives (UrbanIDEA), the session began with an overview of what's now being planned for the San Francisco of 2040.

Gen Fujioika of the Chinatown Community Development Center said that Plan Bay Area, which is being jointly developed by the Association of Bay Area Governments and Metropolitan Transportation Commission will include strong incentives that will shape development in the region.

"As we think of Plan Bay Area as a vision statement, we need to think about whether it's our vision," he said.

As illustrated by the Plan Bay Area maps that the lined the walls of the LGBT Center conference room, the plan's "priority development areas" that are slated for dense, streamlined development are also the same areas identified as "communities of concern" with vulnerable, low-income populations, making the plan a recipe for mass displacement.

Fujioika quoted a comment that Mayor Ed Lee made on Tuesday when asked by Sup. Eric Mar about the issue: "San Francisco has some of the toughest anti-displacements laws in the country." While that may be true, Fujioika said that the plummeting numbers of African-Americans in the city and Plan Bay Area's displacement projections for San Francisco show those laws simply aren't up to the challenge.

"If we have the toughest anti-displacement position in the country, then we are in some trouble," he said, calculating that the affordable

housing needed to prevent extreme gentrification in the city would total \$6.8 billion, and that the affordable housing fund created by voters last year is only projected to raise \$1.3 billion by 2030.

Fujioika said that he and the other panelists aren't against growth and development, "but we are for equitable growth," which would involve more community buy-in for the plan, more money for affordable housing and infrastructure needs, and more of the growth burden being shared by other Bay Area communities.

San Francisco Planning Commission Chair Cindy Wu cited growth projections for Chinatown as a good example of the problem, noting that it is already a dense, complete neighborhood that would suffer from the greatly increased traffic that would be funneled through it and other negative impacts of unfettered growth.

"It's not just growth for growth's sake, it's who gets to live there and who gets those jobs," she said. Wu called for more community organizing around this and other development plans, citing as a good example the coalition-building that forced California Pacific Medical Center to agree to a multi-hospital project with far better community benefits than the deal it originally cut with the Mayor's Office.

It was a point echoed by Maria Zamudio with Causa Justa, who said Plan Bay Area will worsen pressures that are already displacing the Mission District residents she works with, or forcing them to live in unsafe housing. "They're going to push our families out of the city and maybe out of the region," she said.

To combat the power that this plan and profit-minded property owners will exert over how San Francisco grows, San Francisco Labor Council President Mike Casey, head of UNITE-HERE Local 2, said that progressive San Franciscans will need to work cooperatively with organized labor, a relationship that has suffered during these tough economic times.

"Unfortunately, I think we've become alienated and marginalized from each other," Casey said, calling on activists to not let differences over individual projects or issues interfere with solidarity over the larger, longer struggle for equity and justice.

"Not everyone agrees that a strong labor movement is the cornerstone of a more progressive vision," Casey said, arguing that displacement of working class people from the city has a cascading effect in gentrifying the city. "The demographics of a city shape very much what the politics of protest look like."

And those politics of protest will be more crucial than ever in resisting the demands that powerful capitalists will make on San Francisco in the coming years, a point that all seven panelists seemed to agree on.

Ironically, Plan Bay Area is ostensibly driven by concerns over climate change and the argument that it's better to concentrate development along transit corridors, which is why almost all of San Francisco and much of Oakland is proposed for development that would be given waivers from some California Environmental Quality Act scrutiny.

Yet the plan doesn't fund the transit upgrades that would be needed to serve that growth or create restrictions on automobile use that might encourage more transit use. Instead, Fujioika said low-income people who actually use transit would be the displaced in favor of wealthier residents who might not.

"Transit has become an amenity rather than a necessity," Wu said.

Rachel Brahinsky, a former Guardian staff writer who is now a professor at USF's Leo T. McCarthy Center for Public Service and the Common Good, urged the more than 130 attendees to fight for San Francisco to remain inclusive and diverse: "San Francisco is the place it is because people have kept fighting." (Steven T. Jones)

to move forward if the legislation is challenged in court, an event that would otherwise freeze all condo conversions until the lawsuit is resolved.

Sup. London Breed wanted even greater flexibility in that so-called "poison pill" aspect of the legislation, which tenant groups had insisted on to prevent the bypass from going through even if the moratorium was

challenged. Breed proposed allowing condo conversion applications to proceed for a year after a lawsuit was filed, but Chiu said that would let TIC owners convert to condos while challenging other aspects of the legislation, such as the lifetime leases for tenants in converted buildings.

Breed and Sup. Malia Cohen, who privately and rather grimly conferred

with one another, were clearly the two swing votes on the question of whether the legislation would reach the crucial eight-vote threshold needed to override a possible mayoral veto. Mayor Ed Lee has refused to take a position on the issue, leaving both sides in the dark.

But after the motion to insert Breed's amendments failed on a 5-6 vote, the board voted 8-3 to approve

Chiu's version of the legislation, with Sups. Farrell, Scott Wiener, and Katy Tang opposed. A subsequent vote on a version of the legislation backed by Farrell and Wiener — which contained a weaker poison pill and more flexible owner-occupancy provisions — then failed on a 4-7 vote, with Breed joining the three dissenting supervisors. (Steven T. Jones)



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CALIFORNIA
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Golden Gate Park

BY STEVEN T. JONES AND REBECCA BOWE
steve@sfbg.com, rebecca@sfbg.com

NEWS Longtime Bay Guardian Editor Tim Redmond left the newspaper last week in a dispute with its new owners over personnel changes and his autonomy within San Francisco Print Media Company, which also includes the San Francisco Examiner and SF Weekly.

Redmond led the Guardian newsroom for most of his 31 years with the newspaper and engineered last year's sale to Todd Vogt and a Canadian ownership team. As part of that sale — which Redmond cast to staff as saving the Guardian from bankruptcy and closure — Bruce B. Brugmann and Jean Dibble, the couple who founded the Guardian in 1966, retired from the paper, its Potrero Hill office building was sold, and the Guardian moved into the Examiner's downtown office in June 2012.

Redmond was the Guardian editor and publisher, the name at the top of the masthead and the person solely in charge of Guardian operations, and he told staff he had been guaranteed full autonomy by the new ownership, which was important to the Guardian staff. As such, he resisted Vogt's periodic efforts to control the newspaper, including early threats to fire City Editor Steven T. Jones for unspecified reasons.

Nonetheless, Vogt did make some successful incursions on the Guardian's independence, initially by encouraging layoffs, later by interfering with Guardian endorsements in the November 2012 election.

On Oct. 26, 2012, without consulting Redmond, Vogt named Examiner Editor Stephen Buel to be vice president for editorial overseeing both newspapers, announcing that Buel would “oversee the editorial direction, content, tone, and voice of our newspapers and web sites.”

Shortly after the purchase of the longtime Guardian rival SF Weekly two months later, Vogt similarly appointed Weekly writer Erin Sherbert to oversee online communications at all three papers.

Neither Buel nor Sherbert directed or reviewed any Guardian editorial content prior to publication, although some stories from the Guardian and the Weekly began to appear in the Examiner's newspaper and website, often edited by Examiner editors but giving credit to their original source.

The Guardian's weekly revenues continued to remain flat or decline, at least partially because of the departure of two of the Guardian's commission-based advertising representatives, positions which remain unfilled. The Guardian's sales staff remains signifi-

On Guard

The story behind the Bay Guardian's new ownership and the departure of Editor-Publisher Tim Redmond



cantly smaller than that of the other two publications.

Vogt, Buel, and Chief Financial Officer Pat Brown began a conversation with Redmond about the need to cut expenditures, focusing on the newsroom, which until June 14 had seven full-time Guardian staffers and a part-time art director, who also works for the Examiner.

Redmond expressed a willingness to make cuts while also emphasizing the need to hire more ad reps to boost revenue, Redmond and Buel both told us. “He made it very clear that we need more salespeople,” said Buel, who also told us that he supported Redmond's stance with Vogt and Brown that he should be allowed to choose where the cuts would be made.

“Todd and I were in the middle of difficult and ongoing negotiations for how to cut costs. My position is that it is entirely appropriate for the owner to ask us to cut costs, and then I would come back with a plan,” Redmond told us.

Instead, on June 12, shortly before Redmond left the office to moderate a well-attended forum that he had organized on Plan Bay Area and San Francisco's long-term growth policies (see related story), Vogt called Redmond and Buel into Brown's office and demanded he lay off three specific people in the newsroom (ironically, not including Jones, whose work Vogt has come to publicly praise in recent months) as soon as the current issue was completed. That would have cut in half the number of writers and editors working under Redmond, making it difficult to put out a paper.

“To have me lay off three people by name is not acceptable,” Redmond told us, holding firm that he would cut expenses but that he wouldn't let Vogt micromanage the Guardian

in that fashion. Redmond informed Buel of his decision on June 13 and sought to meet with Vogt, who wasn't in the office that day.

“Tim told me in no uncertain terms that he couldn't do it,” Buel told us. “He was civil and cordial and adult about it, but he was very clear he was going to leave the Guardian” rather than be forced to implement that decision. Buel then conveyed to Vogt that Redmond had offered to resign rather than making the cuts.

The next night, Redmond and Vogt exchanged a series of emails in which Redmond repeatedly offered to leave and help create a smooth leadership transition and Vogt repeatedly insisted that Redmond make the cuts and/or clarify whether he was resigning.

It culminated shortly before midnight with Vogt telling Redmond that his resignation had been accepted — to which Redmond responded the next morning that he hadn't offered his resignation — and that he was barred from returning to the office or speaking for the Guardian.

VOGT'S EXPLANATION

Guardian staffers arrived to the office earlier than usual for a 9:30am meeting Vogt had called shortly before midnight, but Vogt was absent. The meeting commenced around 10:15am, with Vogt phoning in from Canada for his first meeting exclusively with Guardian staff.

He described his email exchange with Redmond the night before. “I accepted his resignation as editor of the Guardian, effective immediately,” Vogt said. “I didn't ask for his resignation, I didn't want him to resign. But it was Tim's decision.”

“For 12 months, we let — I let — Tim run the Guardian pretty much hands off,” he said, allowing that on

a few seldom occasions, “I actually made demands, some of which Tim listened to, some of which Tim disregarded.” Vogt went on to say that he, Redmond, Buel, and Brown had been meeting to discuss “very serious and significant changes” at the paper, which would have included staffing cuts.

Vogt went on to say, “Last month, it became painfully apparent that we had to make some radical changes to the Guardian...What we've been doing ... isn't resonating with advertisers, and I honestly don't believe it's resonating with readers.”

He went on: “Whatever you heard yesterday with respect to layoffs, or freelancers no longer writing for the paper, all of those decisions... are off the table.”

Going forward, he said, “I'm going to look to Marke [Bieschke, appointed interim editor], and Dulc [Vice President of Advertising Dulcinea Gonzalez], and Steve [Buel] to quickly come up with a plan of what we need to do ... to get the Guardian back on solid financial and, and sort of ideological footing, in the community... I'm not saying... that there won't be layoffs. There may well indeed be.”

Jones asked about how Redmond's departure would be presented to the community, and what he meant by the change in editorial tone. “No disrespect to Bruce [Brugmann], but I think the editorial changes that need to happen at the paper need to reflect sort of, progressive — the new progressive — movement, the new progressive values,” Vogt responded.

Vogt insists that Redmond helped develop the plan to lay off two of the three people they discussed. Buel also said that particular staffers had been discussed in meetings among the four of them, although Buel only supported two of the three cuts that Vogt

insisted upon.

“He fully supported two of the three cuts until Thursday,” Vogt said of Redmond. “Suddenly something happened on Thursday. I don't know whether it was a conscience thing, or a change of heart or mind.”

Redmond denies that he supported any specific layoffs, telling us that he insisted on being the one to make decisions on who worked for the Guardian and that he wanted to broadly review the Guardian's expenses, including what the company was charging it for rent and printing the paper.

SHRINKING THE GUARDIAN

Guardian Culture Editor Caitlin Donohue severed ties to the newspaper shortly after the meeting. “I was just shocked that I was being told by intercom to disbelieve my editor and mentor of four years,” Donohue said when asked for her response to the meeting.

In that meeting, Donohue accepted a voluntary layoff. With regard to Redmond's ouster, Donohue said, “Getting rid of Tim, and the others they told him were next, is part and parcel of the company's slice and dice attitude to their acquisitions. You can't run that paper after cutting nearly 50 percent of its editorial staff — or a good one, at least.”

On Monday, Gonzalez also resigned from the Guardian, effective July 1, further reducing its advertising staff. She had no comment for this story, but Vogt called her departure “a huge blow.”

Redmond said that he was cut out of the loop on decisions that Vogt and other managers made to restructure the advertising sales team to have reps selling into all three products.

“They never asked me how the ad department should be set up,” Redmond said.

And while Redmond and Buel both say he strongly advocated for more employees to be dedicated to selling the Guardian, Redmond found himself playing the same role he had played as executive editor under the previous ownership: reacting to the paper's financial fortunes by cutting costs.

The Guardian had seven full-time staff writers when Jones was hired in 2003, which Redmond whittled down to just one by the time the paper was sold, despite the Guardian winning a multi-million-dollar lawsuit against the SF Weekly and the chain that owned it, Village Voice Media, for unfair competition and anti-competitive pricing.

“I recognized in May that Guardian sales were down and I was not opposed to the idea that we had

CONTINUES ON PAGE 12 >>

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to cut costs," Redmond told us, later adding, "I came back with two plans. One, sell me the Guardian, or two, tell me how much I need to cut."

Vogt didn't accept either idea, insisting Redmond lay off the staffers that he had identified. Whether that final standoff is seen as a straight business decision, a personality conflict, or a question of the autonomy of Redmond and the Guardian, it's certainly true that it was the last in a series of conflicts between the two men.

"I'M LOOKING AT OPTIONS FOR ENSURING PROGRESSIVE, INDEPENDENT JOURNALISM IS ALIVE IN SF."

TIM REDMOND

INTERNAL FRICTION

Friction between Vogt and the Guardian's newsroom had been building for some time, centered around a couple of issues: payment of tens of thousands of dollars in debts to freelance writers that Vogt assumed when taking over the Guardian, and Redmond's authority as editor-publisher of the Guardian.

While the terms of the Guardian's sale to Vogt's group haven't been made public, sources say there were a couple areas of disagreement that delayed Vogt's acceptance of his responsibility to pay the freelance debt, although that was settled earlier this year.

Guardian staffers who work directly with the freelancers consistently complained about the unpaid debt and the bulk of the past freelance debt remains unpaid.

"We didn't have a ton of free money to pay the debt owed under Bruce's leadership," Vogt told us.

Vogt also began complaining to Redmond about specific writers in the paper that he didn't like. "I had made demands about certain freelancers, 'I don't want so and so writing for the paper,' and they were still in the paper."

Redmond resisted the owner's suggestions to fire certain writers, including L.E. Leone. "I think it was the coolest thing in the world that we had a transgender sports columnist who was one of the best writers in San

Francisco. Todd strongly disagreed," Redmond told us. Leone resigned from the Guardian on June 15.

During the fall election Vogt clashed with Redmond over the supervisorial endorsement in District 5. After the Guardian revoked its Julian Davis endorsement, it contemplated endorsing Christina Olague, but Vogt refused to allow it.

"He told me his newspapers would not be endorsing Christina Olague," Redmond said, a point that Vogt confirmed.

Redmond said that Vogt then "threatened to fire me" for running a pro-Olague op-ed from longtime queer activist Cleve Jones.

Vogt and Buel insist they have allowed the Guardian to remain an independent, progressive voice and that will continue. Buel said, "All I'm saying is keep reading and see if we live up to what I'm saying."

TIM'S SAN FRANCISCO

The day news of Redmond's firing hit the Guardian newsroom, the ousted editor created a website titled "Tim's San Francisco" on blogspot.com and posted a statement about what had happened.

"Hi, my friends, all the people I love and care about in this city. I'm sad to announce that after 30 years, I have left the Bay Guardian," he wrote. "I am proud of all the work that we did over those years, but sadly, it has come to an end."

After briefly explaining the details of his departure, he added, "The good news is that Blogger is free, and I will fancy up this blog in the next couple days, and I will continue to present perspectives and news about progressive San Francisco."

In the days that followed, online comments on Facebook, sfbg.com, and Redmond's new blog demonstrated an outpouring of support from community members.

Brugmann also offered this statement to the Guardian: "Tim... was largely responsible for making the Guardian the major progressive voice in San Francisco."

Redmond said he's been engaging in lots of discussions with the Guardian's community.

"I do have to give Todd credit for buying the Guardian and keeping it alive this year," Redmond said, adding that he was disappointed that Vogt chose to "basically destroy the newsroom" rather than taking him up on his offer to buy back the newspaper or explore other ideas for making the Guardian sustainable.

As Redmond told us, "I'm looking at my options for ensuring progressive, independent journalism is alive in San Francisco." **SFBG**



All eyes on us



Bay Area responds to NSA spying revelations

BY REBECCA BOWE

rebecca@sfbg.com

NEWS About 500 people packed into Berkeley's St. John's Presbyterian Church on June 11, days after revelations of a massive National Security Agency electronic surveillance program had hit the news.

They were there for panel talk titled "Our Vanishing Civil Liberties," and the discussion revolved around Edward Snowden, the 29-year-old former employee of NSA contractor Booz Allen Hamilton who leaked top-secret documents to reveal the scope of the massive spying infrastructure, triggering a firestorm of public debate internationally.

The panel featured Daniel Ellsberg, a Berkeley resident famous for leaking the Pentagon Papers in 1971, and Birgitta Jónsdóttir, an Icelandic member of parliament whose Twitter account records were sought by the U.S. Justice Department several years ago due to her connection to Wikileaks, the whistleblower organization that published secret U.S. government cables leaked by Pfc. Bradley Manning.

"I have no doubt at all that Snowden did the right thing in revealing it," Ellsberg later told the

Guardian in an interview, "at whatever cost he may pay. He shouldn't have to pay any, very simply. In his case, given what he's revealing, he should not be prosecuted. But he will be, almost surely."

Within days of the revelations, a number of public responses had already sprung up, many originating in the Bay Area. The ACLU filed suit challenging the surveillance program as illegal, arguing that it "violates the First Amendment rights of free speech and association as well as the right of privacy protected by the Fourth Amendment. Online communities mobilized too. As of June 17, more than 200,000 had signed onto an online petition launched by Stop Watching Us, a coalition of 86 civil liberties organizations who drafted an open letter to Congress and decried the surveillance operation as "a stunning abuse of our basic rights."

Mozilla, which has an office in San Francisco, played a key role in launching Stop Watching Us and called for greater transparency. "In the US, these companies are required to respect a court order to share our information with the government, whether they like it or not," the organization pointed out in a press statement. "Mozilla hasn't received

any such order to date, but it could happen to us as we build new server-based services in the future." It also pointed out that "the Internet is making it much easier" for intelligence agencies to conduct electronic surveillance, because "There's a lot more data to be had," "the laws are written broadly," and "it's all happening behind closed doors."

Stop Watching Us coalition membership includes the Electronic Frontier Foundation, the American Civil Liberties Union of California, Boing Boing, the Center for Democracy and Technology, reddit, The Utility Reform Network, and other organizations with a presence in San Francisco.

Meanwhile, news of the NSA's massive spying endeavor sent shockwaves throughout Silicon Valley, catching some tech company employees off guard. Google CEO Larry Page, Facebook CEO Mark Zuckerberg and the heads of other tech companies issued statements vigorously denying voluntary participation in PRISM, the program that vacuums up massive communications content flowing between the U.S. and foreign nations via the servers of Microsoft, Yahoo, Google, Facebook, PalTalk, AOL, Skype, YouTube, and Apple.

The question of whether leading

tech companies were participating voluntarily, or were secretly compelled to do so, or if this data was being collected without their knowledge or cooperation altogether still seems far from settled. "I have my own suspicions — which I won't go into here — about what PRISM was actually about," Google+ Chief Architect Yonatan Zunger noted in a G+ thread the following day. "I'll just say that there are ways to intercept people's Google, Facebook, etc., traffic in bulk without sticking *any* moles into the org — or directly tapping their lines."

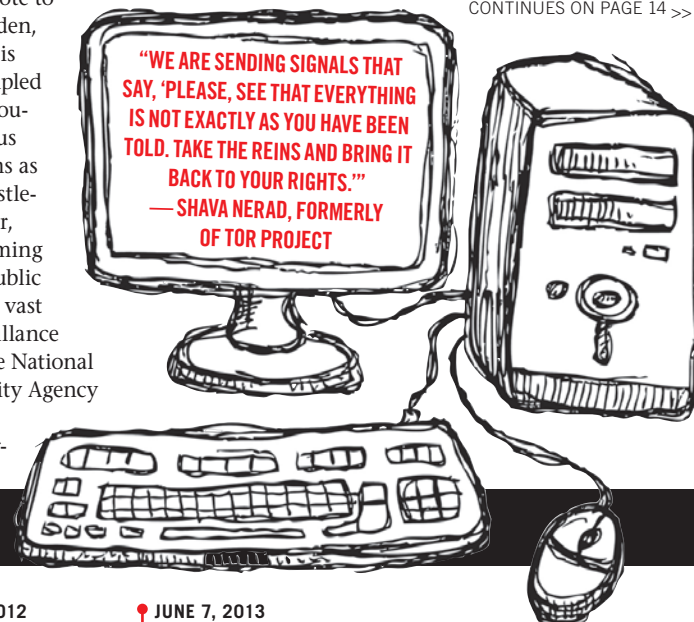
Meanwhile, nearly 40,000 individuals had signed an online thank-

you note to Snowden, "for his principled and courageous actions as a whistleblower, informing the public about vast surveillance by the National Security Agency that under-

mines our civil liberties." That website, SupportEdwardSnowden.org, was set up by Roots Action, co-founded by Marin County resident Norman Solomon, author and president of the Institute for Public Accuracy.

Solomon was also a panelist at the June 11 forum, where he sharply criticized Sen. Dianne Feinstein, chair of the Senate Intelligence Committee and former mayor of San Francisco, for publicly characterizing Snowden's leak as "an act of treason." When Feinstein's name came up during the panel talk on civil liberties, the crowd responded with boos and hisses.

CONTINUES ON PAGE 14 >>



Timeline: NSA spying in Silicon Valley and SF

SUMMER 2002

Mark Klein, a technician at AT&T, learns of the existence of a secret room being built in cooperation with the National Security Agency at AT&T's San Francisco facility on Folsom Street.

JANUARY 31, 2006

Civil liberties organizations, including the San Francisco-based Electronic Frontier Foundation, file suit against AT&T for collaborating with the NSA, including technical documents provided by Klein as part of the complaint.

JUNE 20, 2008

The Foreign Intelligence Surveillance Act (FISA) Amendments Act passes in the U.S. House of Representatives, retroactively granting AT&T and other telecoms immunity from being sued for cooperating with the NSA.

JUNE 3, 2009

NSA collection of Facebook data begins under PRISM, according to a top-secret slide Snowden leaked to The Guardian UK and the Washington Post. (Facebook is based in Menlo Park.)

OCTOBER 2012

NSA collection of Apple data begins under PRISM, according to a top-secret slide Snowden leaked to The Guardian UK and the Washington Post. (Apple is based in Cupertino.)

JUNE 7, 2013

Google CEO Larry Page and Chief Legal Officer David Drummond release a statement saying Google has "not joined any program that would give the U.S. government—or any other government—direct access to our servers. ... We had not heard of a program called PRISM until yesterday." The same day, Facebook CEO Mark Zuckerberg releases a statement saying, "Facebook is not and has never been part of any program to give the US or any other government direct access to our servers. ... We hadn't even heard of PRISM before yesterday." Other tech companies issue similar denials over following days.

DECEMBER 2005

The New York Times breaks the news that the NSA "has gained the cooperation of American telecommunications companies to obtain backdoor access to streams of domestic and international communications."

MARCH 12, 2008

NSA collection of Yahoo data begins under PRISM, according to a top-secret slide leaked by Edward Snowden to The Guardian UK and the Washington Post. (Yahoo is based in Sunnyvale.)

JANUARY 14, 2009

NSA collection of Google data begins under PRISM, according to a top-secret slide Snowden leaked to The Guardian UK and the Washington Post. (Google is based in Mountain View.)

SEPTEMBER 24, 2010

NSA collection of YouTube data begins under PRISM, according to a top-secret slide Snowden leaked to The Guardian UK and the Washington Post. (YouTube is owned by Google, and based in Mountain View.)

JUNE 6, 2013

The Guardian UK breaks the news that the NSA has access to the contents of communications flowing through the servers of Silicon Valley tech giants, through PRISM.

JUNE 11, 2013

The Stop Watching Us campaign kicks off as more than 80 civil liberties organizations, many of them based in the Bay Area, set up an online petition and open letter to Congress.

JUNE 14-17, 2013

In separate statements, Microsoft, Facebook, and Apple reveal that they had received 4,000-10,000 requests each from US government and law enforcement agencies in 2012 for information regarding up to 30,000 devices and accounts.

*Information from eff.org, optin.stopwatching.us, and guardian.co.uk.

CONT>>

"Where are the progressives of the Bay Area — beginning with San Francisco?" Solomon wondered later in a telephone call with the Guardian. "We should be insisting that she leave that job as chair of the Intelligence Committee. ... In the court of public opinion, she should be condemned. Because really. It's democracy at stake. To hear her talk and examine her behavior, you would think that the Fourth Amendment was ... mere advisory."

Meanwhile, activists who were already organizing in support of

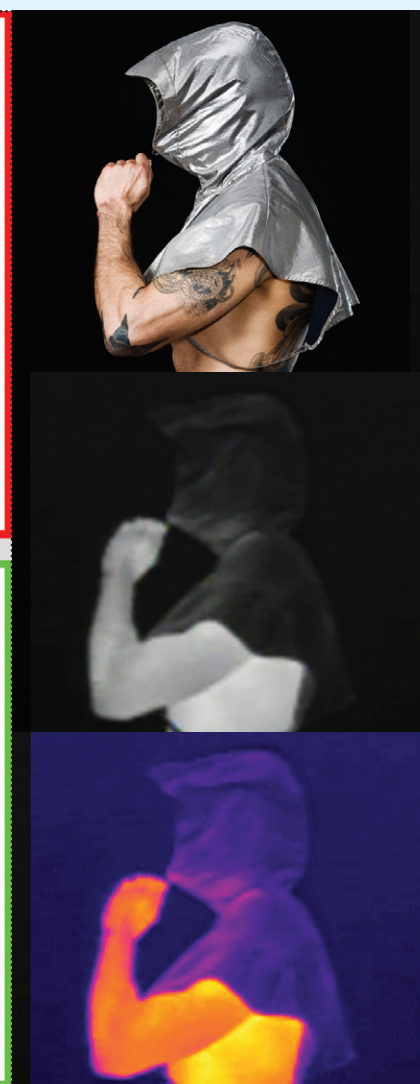
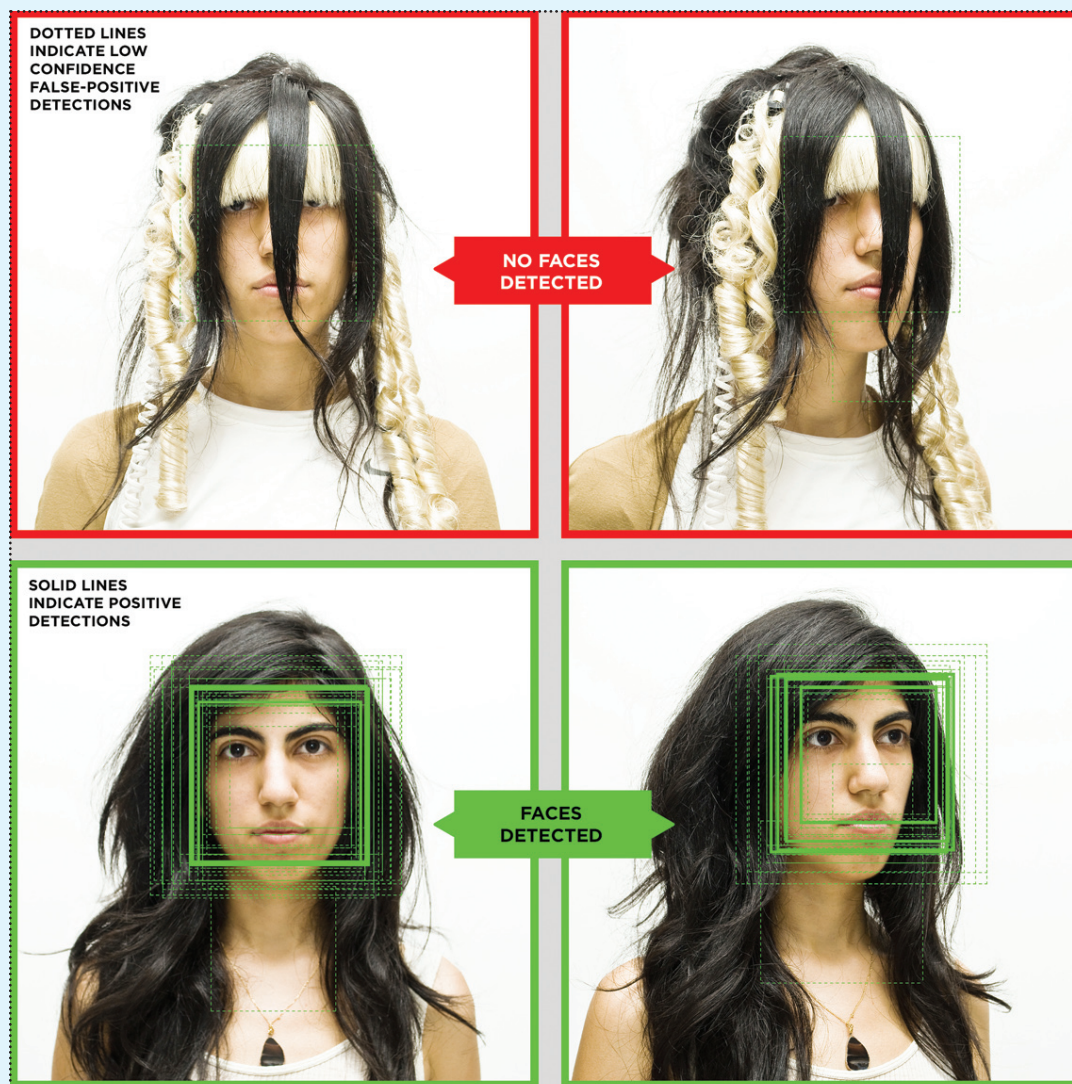
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**DANIEL ELLSBERG,
ABOUT BRADLEY MANNING**

Manning had begun investigating what options might be available to Snowden, who, as of press time, was still believed to be in Hong Kong and hadn't yet been formally charged. Birgitta Jónsdóttir told the *Bay Guardian* that her organization, International Modern Media Institute, was ready to respond to Snowden's reported interest in seeking political asylum in Iceland.

"I'm quite concerned, because there are no direct flights to Iceland," she explained. "I'm just worried about the extradition process in other countries — if he needs to do a layover, or if we're not quick enough to grant him asylum. And, frankly speaking, one of the parties in the government in Iceland is never going to agree to support it. So, it's tricky."

Ellsberg, the Pentagon Papers whistleblower, highlighted the similarities between himself, Manning, and Snowden. "The question that each of us faced was: Was it worth our lives, our freedom, and possibly our physical existence to reveal these secrets, which were wrongly held from the American public, in order to inform the public?" he said. "And each of us decided that it was worth, essentially, a life in prison and possibly death. And I think the decisions were right in each case." **SFBG**



You can't see me

High concept anti-surveillance fashion finds mass appeal

BY CAITLIN DONOHUE
caitlin@sfbg.com

SURVEILLANCE It's all a mess: the government is suddenly (to those of us waking from our Twinkie nap) spying on us. Mulder and Scully were right, trust is for the foolish and undisturbed sleep is for the ignorant.

All the more reason to go out. Authoritarian regime is no excuse for poor style, says New York high tech fashion designer Adam Harvey. And armed with his projects, drone-defeating tactics can look damn good.

Even before Edward Snowden's heroic leak of documents laid bare the NSA's wide-ranging surveillance of American citizens, Harvey was busy-ing himself merging privacy rights with fashion. Witness his LED-aided clutches that deflected the flash of cameras — the ultimate accessory for A-list independents ("Camoflash", 2009).

But perhaps you are more of the sporty type? Harvey's newest collection, "Stealth Wear" includes a half-hoodie that deflects thermal imaging surveillance. Heat-seeking systems won't be able to see you, but that babe in the

club sure will. His designs have an anti-colonial gaze: two "Stealth Wear" garments take the form of burqa and hijab. He's also developed "CV Dazzle", a series of makeup looks that foil facial recognition software and "OFF Pocket", a sleek envelope that blocks one's cell phone from sending or receiving signals.

We caught up with him through an unsecured email account.

SFBG "CV Dazzle" 's look seems very of-the-moment when it comes to the avant-garde fashion you see in clubs. What's the inspiration?

Adam Harvey The first look, with the black-and-white makeup, developed from my fascination with the Boombox scene in London. I studied party photographs as well as tribal face painting, especially from Pacific Islands. What I found was that only one of these styles worked, club fashion. Tribal body decoration does more to enhance key facial features which make a face easier to detect. The bold, ambiguous looks of the club scene were more algorithmically resistant. From there, I worked with Pia Vivas, a hair stylist to create the first look. And then collaborated with DIS

Magazine to create the second and third looks.

SFBG How have the recent NSA revelations informed your work?

AH The news struck while my collaborator and I were planning production for the "OFF Pocket." It's the first time I'm taking an art project and turning it into a marketable product. A lot of my work in privacy arts is speculative and provocative, but I think some concepts can be even more provocative when they're accessible to more people. What happens when counter-surveillance goes mainstream? That's a discussion we need to have because if the government doesn't respect privacy, then I think we should have the right to countersurveillance.

SFBG Where is "OFF Pocket" at in the production process? Have you sent one to Edward Snowden?

AH It's very close. I've gone through a lot of prototyping and testing to ensure that the product works well. Once a phone is inside and the case is properly closed, you really can't access any part of it. If I knew where Edward Snowden was, I would send him a thankful dozen. **SFBG**

Metadata nightmare

Technologists explain how to protect your communications from government surveillance

The bad news: You cannot effectively counter the government's ability to snoop on your communications unless you live out the rest of your existence under a rock (i.e., give up your cell phone altogether). The good news: There are some free software programs that can help you to shield the contents of your communications, should you feel the need to protect your privacy.

The domestic telecom surveillance program doesn't grant intelligence agencies automatic access to what's being said over the phone, but it requires major carriers, including Verizon, Sprint, and AT&T, to forward all "metadata" to the NSA. Metadata can be quite revealing. It can show that an elected official communicated with a powerful CEO just before casting a key vote, or whom a reporter spoke with just before breaking a significant national news story.

"The laws of physics do not let you lie about cell phone location," explains Chris Soghoian, principal technologist with the American Civil Liberties Union's speech, privacy and technology project.

Eleanor Saitta is a systems analyst with the Open Internet Tools Project and the International Modern Media Institute, working on an encrypted communications project called the Briar

communications tool. "What's not clear yet, is whether [the NSA] is extracting full-time location information," Saitta notes, spotlighting a looming question about the domestic spying program with serious implications. This full-time information is automatically logged by telecoms anytime a mobile device is on.

PRISM is understood to be able to sweep in the contents of vast amounts of communication between the U.S. and foreign nations. However, Soghoian and Saitta note that some tools can provide a higher degree of privacy.

For web browsing, Tor (torproject.org) is free software that provides online anonymity by bouncing communications through a randomly distributed network. (Caution: Read up on it for some important do's and don'ts, like why you shouldn't log into your bank account while you're running Tor.)

Tor doesn't hide the content, only the location that a message is being sent from. But it can be run in conjunction with CryptoCat (crypto.cat), a web plug-in that supports encrypted instant messaging. There's also the option of using Off The Record (OTR) messaging with either Jitsi (jitsi.org) or Adium (adium.im), both IM clients.

For mobile devices, Saitta suggests looking into TextSecure for SMS messaging, and RedPhone for voice calls. For other ideas, visit the resource guide compiled by the Tactical Technology Collective (alternatives.tacticaltech.org). It features detailed information on alternatives that afford a higher degree of privacy, such as Duck Duck Go, a search tool that won't aggregate data about your queries; RiseUp, an alternative email provider run by a collective dedicated to security; Gibberbot, an open-source Android application that helps you manage IM accounts and uses OTR software; ChatSecure for iPhones and other iOS devices; Orbot and Orweb, to facilitate anonymous browsing on Android devices, and other programs.

It's important to remember that with any of these software options, as Saitta says, "There are no guarantees. This comes as close as we know how to get."

Nor do any of these options effectively shield mobile users from the collection of metadata. "The domestic program that is affecting most Americans is something that no one can effectively hide from," Soghoian notes. "And that sucks." (Rebecca Bowe)



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BY MARCIA GAGLIARDI
culture@sfbg.com

FRESH EATS Crème brûlée, chicken and waffles, barbacoa, and deluxe fried rice — all in a week's work.

CHOW NOW

There are a couple new spots to rock your sweet tooth — or grill, depending on how many teeth we're talking about — starting with the brick-and-mortar Mission location of the **Crème Brûlée Cart** (3338 24th St., SF. www.cremembruleecart.com) that just opened by the 24th Street BART station. Yup, you can dive into a traditional crème brûlée (torched to order) or go new school with rotating flavors like the Tupac (with Champagne, cranberries, and pecans), plus other topping options. Also: pinball (fun), house-made drinks, and take-home dessert sauces in case you wanna get freaky with your honey. Hours for now are Wed–Thu and Sun 2pm–10pm and Fri–Sat 12pm–12am (closed Mon–Tue).

If you're in the Richmond, you're going to want to swing by the brand-new **Heartbaker** (1408 Clement, SF. www.theheartbaker.com) from Sybil Johnson. The name may sound sweet, but the look is definitely edgy, with creepy-cool large-format photographs by Merkley??? of Heartbaker pals wearing masks covered in cream puffs and other edible items. Whether you want to grab a baguette sandwich before heading the park, hang out at the marble bar over some baked goods and coffee, or sit down for a salad and dessert (uh huh), this place has you covered. There's also beer and wine, how civilized. Hours are Tue–Wed 7am–10pm, Thu–Sat 7am–11pm, Sun 8am–10pm, closed Mon.

Let's talk brunch, shall we? If you dig chicken and waffles, **Soul Groove** (422 Larkin SF. www.chickenandwafflesandwich.com) is now busting out a Southern-fried brunch on the weekend. Whatever damage you did Saturday night, I imagine a fried chicken–waffle sandwich, an eggs Benedict made with a waffle, or Bourbon Street waffles (banana cake waffles with praline butter, bourbon-maple syrup, and vanilla bean



THE FRIED RICE OF YOUR DREAMS (WITH SPECIAL SECRET SAUCE!) AT RAMEN SHOP IN ROCKRIDGE. GUARDIAN PHOTO BY TABLEHOPPER

whipped cream) will help fix things. And since more is more, brunch also includes DJs spinning records from the Motown on Monday crew and Today's Future Sound. If you're a night owl, there are also late-night takeout hours, until 3am on Thu–Sat. Hours are Sun–Wed 10am–3pm and 5pm–10pm, Thu–Sat 10am–3pm and 5pm–11pm; takeout only 11pm–3am.

For a little bit of Mexico City sabór, there's a new pop-up called **Loqui** (3609 18th St. SF. www.eat-loqui.com) on Friday and Saturday nights from Tartine baker Cameron Wallace and Mexico City native Ari Ampudia. Think street food like mesquite-grilled carne asada tacos on handmade flour and corn tortillas, and pelonas (sandwiches) stuffed with birria, and other antojitos. Fri–Sat 7:30pm until they sell out (11pm or so).

BALLIN' ON A BUDGET

If you dig barbecue, you'll want to check out this upcoming pop-up on Tue/25, **S&S Pop-Up** from chefs Sarah Burchard and Spencer O'Meara, because these two know their way around some meats. They'll be doing a Latin American

night, with happy hour small bites (at 6pm) and dinner kicks in at 7pm with build-your-own barbacoa (goat) tacos, ceviche, feijoada, fried plantains, and three kinds of dessert. At Mission Rock Resort, 817 Terry A. Francois Blvd, SF. Tickets are \$42 (not including drinks and gratuity): ss-shack.ticketleap.com.

YOU GOTTA EAT THIS

There's fried rice, and then there's the fried rice at **Ramen Shop** in Rockridge (5812 College, Oak. www.ramenshop.com). No rubbery pieces of egg in this bowl of bodaciousness: one night it came packed with plump oysters, squid, and little bites of chashu pork, plus wild nettles, cilantro, and a special, secret sauce: Siew's spicy shrimp-chile paste (which gives it just enough vroom). The crisp texture, quality ingredients, and mad flavor make this bowl a steal for \$12. Bonus: Ramen Shop is only a couple blocks from the Rockridge BART. **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.

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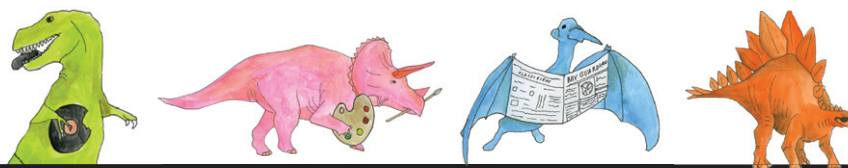


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-JOHN WATERS**



WEDNESDAY 6/19

CAMERA OBSCURA

"If you want me to leave, then I'll go/If you want me to say, let it show/Do you want me to leave, let me know," pleads Scottish indie pop group Camera Obscura on heartstruck ballad "Fifth in Line to the Throne" off the group's newest full-length, *Desire Lines*. It's the Glasgow five-piece's first new record in four years (the most recent being *My Maudlin Career*). And yes, the new one maintains the band's 17-year-strong streak of stunning, wistful ballads, laced gently through with heartfelt vocal musings. Much like that other lauded Glasgow-based gentle indie pop act, Belle and Sebastian, Camera Obscura has mastered the art of the melancholy pop song, seeped in lovely whispers and lilting moans, gentle strings, soft piano keys, drumming pitter-patters, the works. But we love them for it, like those weepy torch songs of yesteryear. The show gives you the chance to cry in public. Want you to leave? No, we'll let it show. (Emily Savage)

With Photo Ops
8pm, \$25
Regency Ballroom
1290 Sutter, SF
(415) 673-5716
www.regencyballroom.com

WEDNESDAY 6/19

DOGCATCHER

If Dogcatcher was a brand of alcohol, it'd be Jameson — it's that smooth. By crafting tight rhythms and jazzy guitar riffs,



the San Jose-based trio provides an almost flawless fusion of jazz and rock. And its simple and soft vocals create an intimate experience on stage. Dogcatcher's songs are well-constructed and the delivery creates a calmer ver-



**CAMERA OBSCURA
SEE WEDNESDAY/19**

sion of traditional jazz. Song "Be Easy" off its most recent album *It's Easy* reflects this: "Because tonight you know, it's all about the sound/Just be easy," sings Andrew Heine in a lazily seductive voice that makes you believe that for him, it really is just that simple. (Hillary Smith)
With the Sam Chase, the Gallery
9pm, \$8
Bottom of the Hill
1233 17th St., SF
(415) 861-1615
www.bottomofthehill.com

THURSDAY 6/20

FRESH MEAT FESTIVAL

With "Trailblazers," the 12th annual Fresh Meat Festival — a celebration of transgender and queer performance — is paying tribute to musicians, dancers, and theater people who hoe their own rows. This year they all do it in our own neighborhoods. The dancers, AXIS Dance Company, Barbary Coast Cloggers, Allan Frias' Mind over Matter and Sean Dorsey Dance and Las Bomberas de la Bahia couldn't be more different from each other. What they share, beyond working in the Bay Area, is a clear vision of what they want to do and the skill and perseverance to stick to it. Very

simply, they have become tops in their field. To see them now in a sort of meta context of their sexual orientation, is a joyous opportunity to add another notch to their trailblazers spirit. (Rita Felciano)
Through Sat/22, 8pm, \$15-\$25
Z Space
450 Florida, SF
www.brownpapertickets.com

THURSDAY 6/20

THE APE WOMAN: A ROCK OPERA

Step right up and view Dark Porch Theatre's presentation of *The Ape Woman*, May van Oskan's rock opera exploring the life of one Julia Pastrana, an indigenous Mexican woman who achieved



fame (infamy?) on the 19th century circus sideshow circuit. Sometimes also dubbed "the Bear Woman," the diminutive Pastrana suffered from hypertrichosis — resulting in thick, dark hair all over her face and body, a trait that made her a valuable prize for unscrupulous promoters. With a set styled like a Victorian sideshow tent, van Oskan's opera tells Pastrana's fascinating live story via 14 original songs, backed up by a seven-piece ensemble. (Cheryl Eddy)

Opens tonight, 8pm
Runs Thu-Sat and June 26, 8pm;
Sun/23, 4pm, through June 29, \$15-\$30
Exit Studio
156 Eddy, SF
www.theapewoman.com

THURSDAY 6/20

THE BOTTLE KIDS

I once saw Bottle Kids frontperson Annie Ulukou at the Stork Club with nothing but a ukulele. This could have gone any which way, but instead of succumbing to the soft, lullaby tone inherent to the miniature instrument, Annie amplified and distorted its sound to backup the heartbreak and pure aggression of her voice. This is indicative of the Bottle Kids sound as a whole. Their

shows can be as personal, subtle, soulful and as easy to access as a ukulele in a small room while



still sucker-punching you square in the gut. Check this band out while it's still free to see it live. (Ilan Moskowitz)
9:30pm, free
Grant and Green Saloon
1371 Grant, San Francisco
(415) 693-9565
www.grantandgreensaloon.com

FRIDAY 6/20

PANSY

Why does nightlife hold us in its timeless spell? And, perhaps more topical, will the nostalgia for the necessary craziness and joy of '90s nightlife ever let us go? Evan Johnson, one of our most intriguing drag performers (beloved alter-ego Martha T. Lipton, the Failed Actress, is a hoot) goes deeper in solo stage show *PANSY*, conceived with Ben Randle. His character, Michael, discovers a time capsule full of VHS tapes, cassettes, and flyers documenting '90s gay club kid Peter Pansy, and finds shivery parallels with his own life emerging. "I want to address the 'shadows' of AIDS and queer history and pride... That time period, 1993-95, became the vehicle for me to address the vital nostalgia and escape of the San Francisco queer fantasy," he says. Johnson's been hosting lively Q&As with legendary nightlife biggies after each performance, including Pansy Division's Jon Ginoli, Dan Nicoletta, Alvin Orloff, and Sister Roma. (Marke B.)
Through June 29th, \$10-\$15
New Conservatory Theatre
25 Van Ness, SF
(415) 861-8972
www.nctcsf.org

SATURDAY 6/22

☛ SAN FRANCISCO BICYCLE MUSIC FESTIVAL

First of all, can we just enjoy this awesome WTF moment? A music festival. Powered by bicycle pedaling. Even in its seventh year, SF's annual Bicycle Music Festival is still a wonder to locals. It offers the chance to listen to great music by folk band Laurie Lewis and the Righthands, Bill McKibben, Justin Ancheta Band, Manicato, and more, in a beautiful setting for free. In fact, it's in three beautiful settings, because the event is packed up and deployed throughout Golden Gate Park. The event is known to draw some crazies, the cool kind who perform synchronized dances or twirl around on cycles while playing the trumpet — so be warned. It is definitely worth checking out, particularly if you're a bike enthusiast interested in meeting fellow cyclists, or just a live music fan. And if the bicycle-powered music bit doesn't have the same amazeballs effect on you, there will also be hand-cranked ice cream and smoothies made from the same bike power. (Smith)

Noon-5pm, free
Golden Gate Park
Pioneer Log Cabin Meadow to Stow Lake Drive at JFK Drive, SF
bicyclemusicfestival.com

shows up at tons of hardcore and underground punk shows, lives for grind, and has a Lack of Interest shirt with his own face on it (as such, he's more known as Grandpa of Interest). He's turning 86, and that's a big deal, so the Gilman is hosting Grandpa Fest and bringing in some of his favorite acts, legends of the scene including experimental Man is the Bastard offshoot Bastard Noise, and sludge-master Noothgrush, along with Stapled Shut, To the Point, Connoisseur, and Happy Pill Trauma. If you know what's good for you, you'll honor the man with a dive in the pit at breakneck speed. (Savage)



7pm, \$10-\$12
924 Gilman, Berk.
www.924gilman.org



SATURDAY 6/22

☛ FETE DE LA MUSIQUE

"The music everywhere and the concert nowhere," declared French composer Maurice Fleuret in 1981. And then e went on to launch "Fete de la Musique" on the summer solstice of 1982, slyly celebrating that pagan holiday by bringing the French population out into the streets to play all the music they could. Soon the festival spread, and became a French tradition. Now, San Francisco's Alliance Francaise is reviving the tradition with a roisterous day full of bands (Rue 66, Horse

Horse Tiger Tiger, Crash Landings, Kiwi Time, more), drum circles,

guitarists, and more — plus a few bars stocked with great wine, natch, to keep us in the spirit — on three floors. "Enjoy some Canadian music and food as well," the Alliance promises, "as we welcome our Quebec cousins to celebrate their national holiday, the Fête de la Saint-Jean Baptiste." French sounds all round! (Marke B.)

2pm-8pm, free
Alliance Française de San Francisco
1345 Bush, SF
fetedelamusiquesanfrancisco.wordpress.com

SUNDAY 6/23

☛ CITY LIGHTS AT 60

Bookstore, publishing house, Beat writers hub, San Francisco institution. City Lights, founded by poet Lawrence Ferlinghetti and Peter D. Martin in 1953 (and now co-owned by Ferlinghetti and Nancy



Peters), has meant a great many things to several generations of San Franciscans and tourists that flock to its North Beach storefront.

It's published important tomes, hosted readings and acoustic concerts, political conversations and book release celebrations. Just this past year saw a Pussy Riot gathering, Richard Hell reading, and a Sister Spit anthology release party. In celebrating six decades of life (that's right, City Lights is officially 60 years young), the bookstore will host "City Lights at 60" lectures and readings through the rest of the year ("Howl Legacy: The Continuing Battle for Free Expression," July 14, "Women of the Beat Generation," Nov. 19), and an ongoing "Sundays in Jack Kerouac Alley" series. It all kicks

off with the official birthday party today at the shop. The fête includes flash readings, archival footage, store discounts, and a live performance by the Latin Jazz Youth Ensemble of San Francisco. (Savage)

2-5pm, free
City Lights
261 Columbus, SF
(415) 863-2020
www.citylights.com

TUESDAY 6/25

☛ TYLER BRYANT AND THE SHAKEDOWNS

Listening to Tyler Bryant, I get the sense that music was his first



love. And even though he sings, "take my hand/take my heart/now honey, my super lady," in the song "Lipstick Wonder Woman," (which, conceivably, is about a human woman) I still believe that his most sultry seductress is the raw power and electricity present in his songs. His Nashville-based group makes authentic rock'n'roll that's not reliant on over-reverbed guitar tones or a few simple fuzz-laden chords. Bryant can *play*, and his songs overwhelming reflect this. Reminiscent of the Black Keys, Bryant's vocals are filled with soul, and the energetic beats anchoring his songs beg you to dance. (Smith)

With Girls and Boys
9pm, \$15
Brick and Mortar Music Hall
1710 Mission, SF
(415) 371-1631
www.brickandmortarmusic.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

SATURDAY 6/22

☛ GRANDPA FEST

You don't know Grindcore Grandpa? Hmm, how to explain to this. Basically, he's the stoic elder gent who



**PANSY
SEE FRIDAY/20**



BY EMILY SAVAGE
emilysavage@sfbg.com

TOFU AND WHISKEY Battlehooch might be a tad ridiculous. The San Francisco six-piece has said it simply focuses on “colorful sounds and heavy rhythm” but that’s like saying a mud run might get you a little dirty. Or, a gooey glazed donut burger being listed on a low-cal menu.

No, Battlehooch is not subtle. And those colorful sounds pop in all sorts of surprising ways. They hit you over the head with a chaotic masterpiece jumble of guitars and synths, percussion, hints of horns layered over cello and searing robotic bleeps or vintage printer-reminiscent dot matrix screeches or lyrics like “Laugh ‘till I choke/I get the joke” off newest album, *Hot Lungs*, opener “Joke.”

The band’s twisty, psych-inflected orchestral pop (meets industrious cyborg army) gives a sense of ultimate art-rock camaraderie. Indeed, when I chat with the band members, they’re all giggling and playing darts with guitarist A.J. McKinley’s dad in Santa Cruz before a show on a weekend mini-tour. For the next couple of months the band is doing little weekend jaunts in the greater Bay Area, as opposed to one long summer tour.

But the Battlehooch six will all be back in San Francisco this weekend for a triple vinyl release show with fellow locals Major Powers and the Lo Fi Symphony, and Hungry Skinny. Battlehooch will celebrate the release of *Hot Lungs* on vinyl, Major Powers and Hungry Skinny of new seven-inches (Sat/22, 9pm, \$14. Slim’s, 333 11th St., SF. www.slimspresents.com).

“We did this crazy US tour in 2010 that was like, four months long,” McKinley says. “When we got back from that we decided to devote the majority of our time to just recording the gnarliest album we could, instead of just trying to crank it out really fast, we spent as much time as we wanted and went as deep as we possibly could.”

It was recorded in bits and pieces over the course of a year and a half, all over California. The musicians did a lot of work on the mixing with Kyle McGraw at Faultline Studios in SOMA, and recording with Mike Scully at In The Pocket Studios, Jason Kick of Maus Haus and Exray’s, and with Jay Pellicci at Tiny Telephone (“he did our song ‘I’m Exploding,’ which is kind of our loud and stupid rock song, and we mean that in the best way possible,” McKinley adds).

The band also took a trip to Mendocino County to an off-the-grid communal living space. It did a work-trade with the community there in which the band members got to record in the space and stay there,

Hot mess

and in exchange did some outdoor work. They were shoveling the earthen roof, which badly needed to be rebuilt. The band’s resident wind instrument expert Tom Hurlbut describes it as “back-breaking labor for a band of six dudes who don’t do anything like that normally.” The big, palatial space of this location with its stone floors created the drum sound in the song “Yeah That” and showed up in a few other instances on the album.

Lyrically, *Hot Lungs* is all over the map, but singer Pat Smith and Hurlbut agree the most common themes were “animal behaviors” and “breaking up.”

New songs were added into the mix whenever Battlehooch could scrounge up enough money to book a few days here or there in this studio or that. This piecemeal process lends itself to the band’s sound, creating a dense and multidimensional pop record.

“The end result is a very kaleidoscopic listening experience,” McKinley says.

Throughout all of this, the group listened heavily to contemporary psych band Tame Impala, along



with famed dub producer Lee “Scratch” Perry, and Prince. It learned all of Prince’s *Purple Rain* for a Halloween show.

“I think that was super important because that’s an album that’s super dancey and complex, but also very poppy and populous. It taught us about making songs that were idiosyncratic but everyone can get into it in an immediate fashion,” McKinley says.

And thus, he lays out the Battlehooch way, a fun-loving group of friends that long ago absorbed pop and now stretches it to weirder planes. Plus, there’s that inclusive, all-in thing — the group is very much a part of the local Bay Area music community. It participates in nearly every creative project the city has to offer musicians. That Prince-cover Halloween show was part of the band’s month long residency at the Knockout.

Battlehooch also was a part of the UnderCover Presents series of live full-album tribute shows in SF, participating this February in the Radiohead show by recording and performing a cover of “In Limbo.”

“The original version is smothered in atmosphere, there’s this dense, thick fog hanging over it, with complex polyrhythm madness,” McKinley says. “So what we did was try to strip away all of that and present it as an actual song, just chords and a melody, and when we did that we discovered the song is actually really beautiful. So instead of having this very processed sound, we ended up having this kind of chamber pop sound with bass clarinet, synthesizers, electronic drums, acoustic guitars, and all of that.”

Most recently, Battlehooch participated in the Music Video Race, profiled in last week’s Bay Guardian cover story. The video made to the song “I’m Exploding” includes the band playing live, spliced with images of the musicians being nutty, dropping things into a bathtub, sticking a fork in a light socket.

Bassist Grant Goodrich explains, “I don’t know if our concept got across, but in the act of us playing we



were all involved in doing something a little bit stupid...then at the end we see our demise. It translates that Battlehooch is not just ridiculous, but fun too. I mean, don’t even know if it’s ridiculous.”

And adding to that, the group has something else new to plug: an offer on BandPage Experiences (bandpage.com/BATTLEHOOCH/experiences). It’s an app that bands use on Facebook as a way to promote themselves, and create their own sellable ideas and concepts. Battlehooch came up with an idea called “Scantly-Clad Housecleaning” (\$300) offering themselves as your new housecleaning team in fashionable, seasonable sexy wear. There are no takers just yet.

FEMALE DRUMMER SHOWCASE

Finding a good drummer is always one of the hardest parts of forming a band. And yet, for some reason, there haven’t been too many world-famous lady drummers — you can likely count them on one hand. Tom Tom Magazine set out to fix such gender inequalities by raising awareness about female percussionists and inspiring girls to pick up the sticks. It’s covered Patty Schemel, Janet Weiss, Kim Schifino (of Matt and Kim), tUnE-yArDs, and the Dum Dum Girls, along with hundreds more in its four years of publishing existence. Now it’s time for the drummers to give back, at this fundraiser for Tom Tom, also presented by Mission Creek Oakland and East Bay Express. The female drummer showcase includes local Oakland bands such as two-piece garage-punk act Dark Beach, vintage pop band Upside Drown, party duo Bam!Bam!, and Silver Shadows.

Sat/22, 9pm, \$7. Uptown Nightclub, 1928 Telegraph, Oakl. www.uptownnightclub.com.

MT. TAM JAM

Summer forever. If you missed last weekend’s Huichica Music Festival, here’s another chance to enjoy live indie rock in a striking natural environment: the Mt. Tam Jam, like the name implies, is a fest atop a mountain (actually in a 4,000-seat stone amphitheater atop said mountain). And though it seems the perfect locale for such an event, the Mt. Tam Jam will be the first major concert here in decades — it’s a benefit for Mount Tamalpais State Park. The Jam includes live performances by talk-singing ‘90s rock stalwarts, Cake, carnival funk New Orleans natives Galactic, the Taj Mahal Trio, Mike Farris and the Roseland Rhythm Revue, and more. **SFBG**

Sat/22, 10am, \$50. www.tamjam.org.



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DOT HACKER

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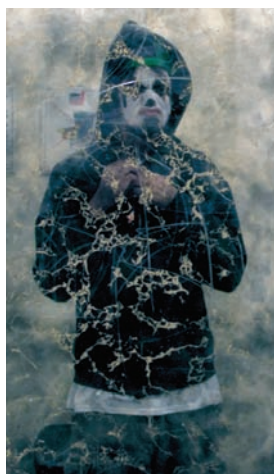
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MUSIC

SPOT THE REAL JUGGALOS OF THE EAST BAY.

PHOTOS BY DALLIS WILLARD



One of us

Could an outsider infiltrate the juggalo sect during Insane Clown Posse's Oakland stopover?

BY ANDRE TORREZ
arts@sfbg.com

MUSIC When I pitched attending one of the Insane Clown Posse's shows from its two-night stand at the Oakland Metro as an "undercover juggalo," I felt the need to make it clear to my editor that I was not a fan. This would just be for a story and fun pics. I wanted documentation of the Detroit "horrorcore"-rap duo's strange appearance in the Bay Area, but more importantly, of the fucked-up subculture and fan base that ICP has bred over the years.

Given the band's notoriety for misogynistic lyrics, alleged violence at shows (plus the added element of the FBI's 14-month investigation of juggalos as a potential gang threat); my perceptions of the band and its followers being a generally trashy bunch who boast bad music had me thinking, this could be my scariest assignment ever.

Going in drag was partly to protect myself. As a native Midwesterner (born and raised in Michigan) I thought I knew damn well what I was getting into. Elements of my past were about to come crashing into my present-day self and surroundings. My preconceived notions of juggalos, largely based on living in Michigan when the group found fame in the mid-to-late '90s, were superficial and prejudiced, but not completely unfounded (grabbing the nearest trucker hat, donning ugly cargo pants and putting on a pair of 10-year-old Nikes was totally the right thing to do). I thought hiding behind face paint would be an easy in for acceptance or at least a good cover.

I had important questions: What are Bay Area juggalos like? Why is this happening in Oakland? Would it really just be the Central Valley

invading? Black juggalos?! WTF?! Does that even exist?

Beforehand a friend of mine agreed with my concerns and quipped it was going to be like entering some "ultimate societal vortex." Others warned me to brush up on my juggalo lore as I wouldn't want to be exposed as a poser. I did my homework, read a few good articles on *The Gathering* and watched a really sad YouTube video about a juggalette mom who calls in to a radio show to tell the story of her baby who died shortly after birth in the hospital. She uses that story to fulfill her obsession with scoring free ICP merch.

REVERSE RACIST, WHITE-TRASH POSER

Nervous about walking the streets and getting on BART with my face painted, I still had to get from San Francisco to my destination. I wasn't sure how people would react.

I was glad to have my friend and photographer, Dallis, along for the ride. Although he wouldn't join me in wicked clown make-up, he did help me feel as if I wasn't completely alone. He quizzed my knowledge on the topic at hand and casually dropped the term "white trash." It's not an epithet I like to use, but I agree there are worse. Unfortunately, this is the one assigned to the juggalo.

Just about everyone looks down upon and ostracizes them like they're a symbol for what's wrong with Middle America. I got some strange stares on the train, but that was about it. Once we popped through the tunnel and found our stop, some fellow "ninjas" (who looked like frat boys) noticed me. They asked if I had any more face paint. Unaware if they were legit fans or if this was mockery, I asked if they were going to the show. It turned out they were being

un-ironic (I saw them later at the Metro), so I guess I was the poser.

Waiting in a long line wrapped around the building with "The Family" was the best part of the night. Finally, I had power in numbers (though not all juggalos wear the paint). It was familiar to me, not just because of Midwest roots, but because of fanaticism over a music act. Their energy was electric. They wanted to see their heroes, Shaggy 2 Dope and Violent J perform. That's when it clicked. This was all about inclusion.

We couldn't get over how nice everyone was. At one point Dallis was trying to get a picture, but was tapped on the shoulder by a juggalo who told him to get closer for a better angle. It was uncharacteristic of the pretense among the crowd at a typical Bay Area show.

Sure, my jaw dropped when I finally deciphered that one of the opening act's lyrics that I was bopping my head to was, "dead girls don't say no," but why is it that I give fellow Detroit DJ Assault a pass when I laugh hysterically at his raunchy sampled lyrics like "suck my mutha-fucking dick," or consider "Ass 'n Titties" to be anthemic? Am I a reverse racist, or is it simply taste in music and the understanding that you don't have to believe in the lyrics or take them to heart, kill people with a hatchet, etc.?

Shock value and entertainment are nothing new here. Witnessing the unrelenting Faygo shower (Faygo "pop" is from Michigan and comes in a variety of weird flavors) is like being a kid on the Fourth of July watching fireworks. Scary clowns dressed in glittered gowns dance on stage and shake two-liter bottles, letting the candy-scented foam spray onto the audience as it shimmers in the light, and it is a true spectacle. The takeaway: juggalos are the salt of the Earth. **SFBG**

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Photo of Amara T. Smith by Ana Teresa Fernandez | Photo of Ed Mock by Simo Neri | Design by Ernesto Sopprani

MUSIC LISTINGS



HOODED FANG PLAYS DNA LOUNGE THU/20

PHOTO BY SARA AMROUSSI-GILISSEN

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 19

ROCK/BLUES/HIP-HOP

Joseph Arthur Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$20-\$25.
Camera Obscura, Photo Ops Regency Ballroom. 8pm, \$25.
Dig, Tambo Rays, Low Magic, Sunfighter Café Du Nord. 8:30pm, \$10.
Mark Eitzel, Carletta Sue Kay, Will Sprott Brick and Mortar Music Hall. 9pm, \$12.
David Ford Hotel Utah. 8pm, \$10.
Geto Boys, Phranchyze Yoshi's SF. 10:30pm, \$36.
Gunshy Johnny Foley's. 10pm, free.
Craig Horton Biscuits and Blues. 8 and 10pm, \$15.
Lust for Life, Pharmakon, DJs Omar and Justin Elbo Room. 9pm, \$10.
Sam Chase, Gallery, Dogcatcher Bottom of the Hill. 9pm, \$8.
Water Liars, Standard Poodle, Houses of Light Hemlock Tavern. 8:30pm, \$7.

JAZZ/NEW MUSIC

Fatoumata Diawara Yoshi's SF. 8pm, \$24.
Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Terry Disley Burritt Room, 417 Stockton, SF; www.burrittavern.com. 6-9pm, free.
Big Bones Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Cecile McClorin Salvant SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 8pm, \$18-\$25. SF Jazz Festival.
Michael Parsons Trio Revolution Café, 3248 22nd St., SF; www.revolutioncafesf.com. 8:30pm, free.
Reuben Rye Rite Spot. 8:30pm, free.

FOLK/WORLD/COUNTRY

Hans Araki and Kathryn Claire Plough and Stars. 9pm.
Aki Kumar Blues Band Tupelo, 1337 Grant, SF; www.tupelosf.com. 9pm.
Timba Dance Party Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Cash IV Gold Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 9pm, free.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Martini Lounge John Collins, 138 Minna, SF; www.johncollins.com. 7pm. With DJ Mark Divita.

THURSDAY 20

ROCK/BLUES/HIP-HOP

Jay Ant Brick and Mortar Music Hall. 10:30pm, \$15.
Come, Tara Jane O'Neil Independent. 8pm, \$15.
Couches, Boys, Burrows Hemlock Tavern. 8:30pm, \$7.
D Pryde, Mike-Dash-E, J. Lately Brick and Mortar Music Hall. 6pm, free.
Hey Champ, popscene DJs Rickshaw Stop. 9:30pm, \$12-\$14.
Hooded Fang, Record Company DNA Lounge. 8pm, \$12.
Chris James and Patrick Rynn Band Biscuits and Blues. 8 and 10pm, \$15.
Anya Kvitka and the Getdown, Jonny Craig Great American Music Hall. 8pm, \$13.
Dave Moreno and Friends Johnny Foley's. 10pm, free.
Scary Little Friends, TV Mike and the Scarecrows, Indianna Hale Amnesia. 9pm, \$7.
Cody Simpson, Ryan Beatty, Before You Exit Warfield. 7pm, \$45.
Strange Vine, Before the Brave, Avi Vinocur Metal Experience Bottom of the Hill. 9pm, \$10.
Ugly Winner, C'est Dommage, Future, Space and Time, Hanalei Café Du Nord. 8:30pm, \$8.

JAZZ/NEW MUSIC

Will Blades Trio SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 8pm, \$18-\$25. SF Jazz Festival.
Lucy Horton Revolution Café, 3248 22nd St., SF; www.revolutioncafesf.com. 8:30pm, free.
Gregory Porter SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 8pm, \$25-\$45. SF Jazz Festival.
Chris Siebert Royal Cuckoo, 3203 Mission, SF;

MUSIC LISTINGS

www.royalcuckoo.com. 7:30-10:30pm, free.
Dr. L. Subramaniam Global Fusion Yoshi's SF.
8pm, \$36; 10pm, \$28.

FOLK/WORLD/COUNTRY

Hot Einstein Tupelo, 1337 Grant, SF; www.tupelosf.com. 9pm.
Pa'lante! Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5.
Kyle Thayer, Anne Kirrane, Gerry Hanley Plough and Stars. 9pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8. With DJ-hosts Pleasuremaker and Senor Oz.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Ritual Temple. 10pm-3am, \$5. Two rooms of dubstep, glitch, and trap music.

Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto Sr. Saen, Santero, and Mr. E.

FRIDAY 21

ROCK/BLUES/HIP-HOP

Body and Soul Johnny Foley's. 10pm, free.
Chris Cain Biscuits and Blues. 8 and 10pm, \$20.
Cigarette Bums, Virgin Hymns, Bad Vibes Thee Parkside. 9pm, \$6.
Ex-Cult, Glitz Hemlock Tavern. 9:30pm, \$10.
Hands, Be Calm Honcho, Ally Hasche and the Bad Boys Brick and Mortar Music Hall. 9pm, \$10.
Jon Langford, Jean Cook, Jim Elkington-Skull Orchard Acoustic Chapel, 777 Valencia, SF;

www.thechapelsf.com. 9pm, \$20.
New Trust, Creative Adult, Culture Abuse Bottom of the Hill. 9:30pm, \$10.
Petty Theft, Beer Drinks and Hell Raisers Slim's. 8:30pm, \$15-\$20.
Josh Rouse, Field Report Great American Music Hall. 9pm, \$26.
Staves, Musikanto Independent. 9pm, \$12.
Steve Miller Band America's Cup Pavilion, 27-29 San Francisco Pier 33, SF; americascup.com/concert-series. 7:30pm, \$52.
Stripmall Architecture, Books on Fate, Return to Mono DNA Lounge. 8pm, \$12.
ZAVALAZ, EV Kain Café Du Nord. 9pm, \$15-\$20.

JAZZ/NEW MUSIC

Pino Daniele SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 8 and 10pm, \$25-\$65. SF Jazz Festival.

Roberta Donnay and the Prohibition Mob Trio Live Worms Art Gallery, 1345 Grant, SF; www.sflivewormsgallery.com. 8pm, \$10-\$20.
Emily Ann Band Revolution Café, 3248 22nd St., SF; www.revolutioncafesf.com. 9pm, free.
Hammond Organ Soul Jazz, Blues Party Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
La Chatonne Electrique Rickshaw Stop. 9pm, \$15. Electro-swing with Bart and Baker, Delachaux, Kitten on the Keys, and more.
Loose Ends feat. **Jane Eugene** Yoshi's SF. 8pm, \$34; 10pm, \$27.
Dmitri Matheny's Sagebrush Rebellion Old First Concerts, 1751 Sacramento, SF; www.oldfirstconcerts.org. 8pm, \$14-\$17.

FOLK/WORLD/COUNTRY

Adria Amenti Atlas Café. 8pm, free.
Bluegrass Bonanza Plough and Stars. 9pm.

Lee Vilensky Trio Rite Spot. 9pm, free.

DANCE CLUBS

DJ What's His Fuck Riptide Tavern. 9pm, free.
Five DNA Lounge. 9pm, \$5-\$15. With Ross FM, Frank Nitty, Switchblade, and more.
Joe Lookout, 3600 16th St.,SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris Dakar Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5.
Thirsty Third Fridays Atmosphere, 447 Broadway, SF; www.a3atmosphere.com. 10pm, \$10.

CONTINUES ON PAGE 26 >>

The **Plough** *and the* **Stars**
WEDNESDAY 6/19
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MUSIC LISTINGS

CONT>>

SATURDAY 22

ROCK/BLUES/HIP-HOP

Battlehooch, Major Powers and the Lo-Fi Symphony, Hungry Skinny Slim's. 9pm, \$14.
Big Blu Soul Revue Park Chalet, 1000 Great Hwy, SF; www.bigblusoulrevue.com. 2pm, free.
BLVD, Pink Mammoth Independent. 9pm, \$20.
Daisy World, Space Trash, Naw'm Sayin Knockout. 3:30-8pm, \$5.
Delgado Brothers Biscuits and Blues. 8 and 10pm, \$20.
Doctor Krapula Brick and Mortar Music Hall. 9pm, \$25.
Fake Blood, Alex Metric Mezzanine. 9pm, \$12.50.

Fusion Johnny Foley's. 10pm, free.
Hell Fire, Midnight Chaser, My Victim Thee Parkside. 9pm, \$6.
Honey Wilders Riptide. 9pm, free.
Noisia, M Machine Regency Ballroom. 9pm, \$30.
Rabbles, Strawberry Smog, Unruly Ones Hemlock Tavern. 9pm, \$8.
Record Winter, Imperfections, Casey Jones Thee Parkside. 3pm, free.
“Valencia Film Party” Elbo Room. 9pm, \$15.
With Need, filmmaker-DJs Snow Tiger, NSFW.
Yadokai, Condominium, White Wards, Provos El Rio. 10pm, \$8.
Rachel Yamagata, Sanders Bohlke Great American Music Hall. 9pm, \$19-\$21.
Yassou Benedict, O Presidente, Campbell Apartment Bottom of the Hill. 9:30pm, \$10.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
“Gospel Brunch: Oakland Interfaith Gospel Choir” SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 11am, \$30-\$65. SF Jazz Festival.
Low Behold Revolution Café, 3248 22nd St., SF; www.revolutioncafesf.com. 9pm, free.
Chris Mann Yoshi's SF. 8pm, \$33..
Michael McIntosh Rite Spot. 8:30pm, free.
Anton Schwartz Church of the Advent of Chris the King, 261 Fell, SF; www.sfjazz.org. 5pm, \$10. SF Jazz Festival.
John Scofield Uberjam Band SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 8pm, \$30-\$70. SF Jazz Festival.
Lavay Smith Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

FOLK/WORLD/COUNTRY

Mark Hummel Tupelo, 1337 Grant, SF; www.tupelosf.com. 9pm.
La Chilanga Banda, Pata de Perro, Zigzagz Balancoire, 2565 Mission, SF; www.balancoiresf.com. 9pm, \$10.
Muddy Roses Plough and Stars. 9pm.
North Beach Brass Band Tupelo, 1337 Grant, SF; www.tupelosf.com. 1pm.

DANCE CLUBS


Bootie SF: Monster Show DNA Lounge. 9pm, \$10-\$15. With Monster Show mashup drag extravaganza, and more.
Club 1994 Rickshaw Stop. 10pm, \$10-\$20.
Paris Dakar Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5.
Temptation Cat Club. 9:30pm. \$5-\$8. Indie, electro, new wave video dance party.

SUNDAY 23

ROCK/BLUES/HIP-HOP

A Wilhelm Scream, Flatliners, Such Gold Thee Parkside. 8pm, \$15.
Michael Barrett Johnny Foley's. 10pm, free.
“Blue Bear School of Music Band Showcases” Café Du Nord. 7:30pm, \$12-\$20.
Dot Hacker Chapel, 777 Valencia, SF; www.thechapelsf.com. 8pm, \$12-\$15.
Hans Eberbach Castagnola's, 286 Jefferson, SF; www.castagnolas.com. 2pm, free.
Patty Griffin, Max Gomez Fillmore. 8pm, \$35.
“Metal Meltdown” DNA Lounge. 4:30pm, \$12. With Anisoptera, No More Solace, Holy Blowout, Demacia.
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Shortcircles, duckyousucker Brick and Mortar Music Hall. 9pm, \$10.
Odd Owl 50 Mason Social House, SF; www.50masonsocialhouse.com. 8pm.
Tomihira, Mosaics, Animal Super Species Hemlock Tavern. 8:30pm, \$6.
Two Tone Steiny and the Cadillacs Biscuits and Blues. 7 and 9pm, \$15.

JAZZ/NEW MUSIC

Ralph Carney Church of the Advent of Christ the King, 261 Fell, SF; www.sfjazz.org. 5pm, \$10. SF Jazz Festival.
Gerald Clayton Trio SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 8pm, \$18-\$25. SF Jazz Festival.
Howell Divine Revolution Café, 3248 22nd St., SF; www.revolutioncafesf.com. 8:30pm, free.
Ramsey Lewis and Dee Dee Bridgewater with Quadron Sigmund Stern Grove, 19th Avenue and Sloat, SF; www.sterngrove.com. 2pm, free.
"Micro-Concert: Matt Clark" SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 4, 5, 6pm, \$5. SF Jazz Festival.

FOLK/WORLD/COUNTRY

Brazil and Beyond Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 6:30pm, free.
Famous Thee Parkside. 4pm, free.
Pat O'Donnell, Sean O'Donnell Plough and Stars. 9pm.

DANCE CLUBS

Beats for Brunch Thee Parkside. 11am, free.
Dub Mission Elbo Room. 9pm, \$8. With Prince Fatty Soundsystem, DJ Sep.
Jock Lookout, 3600 16th St, SF; www.look-outsf.com. 3pm, \$2.

MONDAY 24

ROCK/BLUES/HIP-HOP

"Blue Bear School of Music Band Showcases" Café Du Nord. 7:30pm, \$12-\$20.
Damir Johnny Foley's. 10pm, free.

JAZZ/NEW MUSIC

Classical Revolution Revolution Café, 3248 22nd St., SF; www.revolutioncafesf.com. 8pm, free.

FOLK/WORLD/COUNTRY

Nobody From Alabama Tupelo, 1337 Grant, SF; www.tupelosf.com. 9pm.
Kyle Williams Osteria, 3277 Sacramento, SF; www.osteriasf.com. 7pm, free.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$3-\$5. With Decay, Joe Radio, Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.



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TUESDAY 25

ROCK/BLUES/HIP-HOP

Big Business, Pins of Light, Grayceon Bottom of the Hill. 9pm, \$12.
Blood of Kvasir, Mercury's Antenna Hemlock Tavern. 8:30pm, \$6.
"Blue Bear School of Music Band Showcases" Café Du Nord. 7:30pm, \$12-\$20.
Tyler Bryant and the Shakedown, Girls and Boys Brick and Mortar Music Hall. 9pm, \$15.



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Geoff Rickly, Vinnie Cauana, Picture Atlantic, Owl Paws Thee Parkside. 8pm, \$10.
Glitter Wizard, Terminal Fuzz Terror, Planes of Satori Elbo Room. 9pm, \$7.
Harry and the Potters Brick and Mortar Music Hall. 5pm, \$10.
Nordeson/Shelton Duo, NAMES, DJ Special Lord B and Phengren Oswald Amnesia. 9:30pm, \$5.
So Many Wizards, Local Hero, Kera and Lesbians Rickshaw Stop. 8pm, \$10-\$12.
Stan Erhart Band Johnny Foley's. 10pm, free.

JAZZ/NEW MUSIC

Karl Alfonso Evangelista Revolution Café, 3248 22nd St., SF; www.revolutioncafesf.com. 8:30pm, free.
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Underground Nomads Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5.

DANCE CLUBS

DJ4AM Laszlo, 2526 Mission, SF; www.laszlo-bar.com. Boom bap hip-hop, beats, and dub.
Hug Life Tuesdaze Laszlo, 2526 Mission, SF; www.laszlobar.com/. 9pm. With DJ4AM.
Stylus John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane.
Takin' Back Tuesdays Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 10pm. Hip-hop from the 1990s. **SFBG**



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**ALLEY CAT: LEVYDANCE
PERFORMER PAUL
VICKERS TAKES FLIGHT.**
PHOTO BY DAVID DESILVA

Where to next?

LEVYdance celebrates its first decade with an outdoor performance of past works

BY RITA FELCIANO
arts@sfbg.com

DANCE Ben Levy sure knows how to throw a party. For the 10th anniversary celebration of his LEVYdance company, he once again closed off SOMA alley Heron Street, where his studio is located, and hung balloons, speakers, and lights. He put up bars and set out soft sofas, and erected a large stage with a central pit full of pillows (for those who might prefer to recline). It was one of those rare San Francisco evenings with clear skies — and just the slightest of breezes — which made you glad you don't live across any bridges.

But does Levy know to choreograph? You bet he does. A decade ago he burst onto the San Francisco dance scene with clarity of vision and skills to match, unheard-of in a dancer just barely out of college. But that's exactly why this festive event lacked an essential ingredient.

Seeing the four works — one from 2002, two from 2004, and one from 2005 — put a damper on the evening. No amount of finessing and rethinking of repertoire can take the place of the risk and excitement involved when a choreographer steps into unknown territory. Looking back on a decade's accomplishments may be gratifying, but more essential is giving an audience an inkling of where the artistic trajectory is going.

Grant Diffendaffer's open-air stage, essentially an elevated square of walkways around an open center, necessitated some

reconfigurations that diluted what sometimes felt like volcanic forces about to explode in Levy's choreography. But it also allowed for increased intimacy, depending on where you sat.

Levy's four dancers dove into the choreography with an impressive unity of purpose. They attacked complex interactions — often at top speed — with razor sharp timing. Seeing the dancers dressed in brilliant white against the riotous chaos of the graffiti covered brick walls suggested an unexpected symbiotic relationship between dance and murals.

pOrtal, the oldest piece on the program, still fascinated in the way Scott Marlowe, Yu Kondo Reigen, Paul Vickers, and Sarah Dianne Woods upset each other's balances. They grabbed, yanked, and poked; flipped a partner; or pushed a knee against a belly. When a dancer leaned over a colleague's knee, it would drop away beneath them. The idea seems to be avoiding stability at any cost — like living in the middle of a non-stop earthquake. What might look like violence or aggression in another case is delivered in such a matter-of-fact way that it becomes a self-contained image of one way of being.

Originally, *If this small space*, choreographed by Levy and Rachael Lincoln, was performed on a five-by-five lit square that set up limitations. Shifted to the open, the attention immediately shifted onto the internal forces that strained against the confines of Marlowe's body. Performed magnificently by this beautiful

dancer, *If this small space* might have him look up and push against invisible walls — but it was the small trembles, muscular contractions, currents, and mysterious *somethings* rolling through his torso that collapsed his knees. The effect indicated just how at the mercy of imprisoning forces this human being was. Perhaps the most touching moment came when Marlowe lifted one leg and it looked like it might try to float away from him.

The engaging *Holding Pattern* opened with Reigen's stunningly performed solo, in which warring forces seemed to tear her body apart as Vickers and Woods traced a cautious circle around her. The trio engaged in a contentious give and take, part wrestling match, part karate engagement. For a while it looked like the two women were ganging up on Vickers, but then he gave as good as he got.

That Four Letter Word (apply your own definition) finds the quartet in every possible permutation of relationships between two men and two women. Some of it is quite funny — though I could have done without the balloon jokes — but here the spatial reconfigurations created too much distance. *Four* ran out of steam though it did showcase Vickers and Marlowe — super-articulate, elegant dancers — exquisitely mirroring each other.

The program also highlighted Levy's excellent musical choices — many of them commissioned. Let's hope he'll soon have an opportunity to use some more. **SFBG**

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ERNESTINE, EDITH ANN, MRS. BEASZLEY, SISTER BOOGIE WOMAN ...

PHOTO BY MATT HOYLE

One ringy-dingy

...Lily Tomlin takes her classic characters on the road...

BY MARKE B.
marke@sfbg.com

STAGE “Oh, Ernestine has plenty to say about the current phone-surveillance thing,” the irrepressible Lily Tomlin told me, referencing her famous “one ringy-dingy” phone operator character and the recent NSA spying revelations. (Tomlin was driving down an LA freeway on her way to do some errands, popping in and out of coverage on her hands-free.)

In fact, another classic phrase from Ernestine, who’s been snooping on calls since Tomlin’s 1970s days on *Martin and Rowan’s Laugh-In*, rather appropriately sums up the civilian surveillance clusterbuck: “Have I reached the party to whom I am speaking?”

“Back during the whole Bush wiretapping time, Ernestine became an emblem for political cartoonists,” Tomlin continues. “But her association with government shenanigans goes back through Iran-Contra, all the way to Nixon and Watergate. In fact, during Iran-Contra in the ‘80s, I was performing at the Emmys — I was up for one that year — and I called up G. Gordon Liddy to do a skit with Ernestine. He was going to play Oliver North! And I would be eavesdropping on him. He agreed, but then I backed off because I thought I was making too much light of the whole thing.”

The rogue’s gallery in the above paragraph gives some indication of Tomlin’s longevity in the biz, as well as her necessity. Along with Ernestine, Tomlin’s essential characters like Edith Ann, Mrs. Beasley, Sister Boogie Woman — maybe even her characters from *9 to 5* and *Big Business*, please? — will be in tow for “An Evening of Classic Lily Tomlin” worth trekking up to Napa to catch. The show, a ver-

sion of which Tomlin performs 30-50 times a year, is a kind of constantly evolving greatest hits extravaganza.

“These characters never leave me; I’m constantly playing with them in my head, like some weird kind of checkerboard,” Tomlin said with a laugh. “But they have to say something, something relevant. Somehow, of course, it always seems like there’s something for them to say, especially lately.”

Now 73, Tomlin’s coming off a season on TV as the pot-happy hill-billy grandma from Reba McEntire’s sitcom *Malibu Country* and the Tina Fey movie *Admission*. She’s also a regular as Lisa Kudrow’s mother on web series *Web Therapy*, an avid social media user, and a crusader for several causes. “Darn good genes,” she says when I gasp at her energy, roughly 1000 times any other human’s. “I had an aunt just pass away at 91. Marke, she would have lived to 120 if the smoker’s emphysema hadn’t slowed her down.”

And her maverick feminist spirit still shines bright. “There’s more opportunity for women in this business now than when I started out. Working with Tina and Lisa was inspirational, and now with new media, the possibilities are really opening up. I mean, people used to think women did comedy only because they were too ugly to do anything else. When I first started getting better known, I can’t tell you how many people came up to me saying, ‘Oh, Lily, you’re so much prettier than you are on television!’ Ha. Can you believe that?” **SFBG**

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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

THEATER

OPENING

The Ape Woman: A Rock Opera Exit Studio, 156 Eddy, SF; www.theapewoman.com. \$15-30. Opens Thu/20, 8pm. Runs Thu-Sat and June 26, 8pm; Sun/23, 4pm. Through June 29. Dark Pork Theatre presents May van Oskan’s rock opera, inspired by a Victorian-era circus performer.
Betrayal Phoenix Theatre, 414 Mason, Sixth Flr, SF; www.offbroadwaywest.org. \$40. Previews Thu/20, 8pm. Opens Fri/21, 8pm. Runs Thu-Sat, 8pm. Through July 20. Off Broadway West Theatre Company performs Harold Pinter’s out-of-sequence drama about an unfaithful married couple.

ONGOING

Birds of a Feather New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through June 29. New Conservatory Theatre Center performs the San Francisco premiere of Marc Acito’s tale inspired by two gay penguins at the Central Park Zoo.
Can You Dig It? Back Down East 14th — the 60s and Beyond Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Sat, 8:30pm; Sun, 7pm. Through Aug 25. Solo performer Don Reed returns with a prequel to his autobiographical coming-of-age hits, *East 14th* and *The Kipling Hotel*.
Darling, A New Musical Children’s Creativity Museum, 221 Fourth St, SF; www.act-sf.org. \$20. Wed-Sat, 7:30pm (also Sat, 2pm); Sun, 2pm. Through June 29. American Conservatory Theater’s Young Conservatory performs Ryan Scott Oliver and Brett Ryback’s jazz-age musical.

The Divine Sister New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Fri-Sat, 8pm; Sun, 2pm. Through June 29. Charles Busch’s latest comedy pays tribute to Hollywood films involving nuns.
Drunk Enough to Say I Love You? Costume Shop, 1117 Market, SF; www.therhino.org. \$15-30. Extended run: Wed/19-Sat/22, 8pm; Sun/23, 3pm. Theatre Rhinoceros performs Caryl Churchill’s play that asks, “Do countries really behave like gay men?” Included in the program are two one-act plays: Churchill’s *Seven Jewish Children: A Play for Gaza* and Deborah S. Margolin’s *Seven Palestinian Children*.
Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow’s musical comedy revue all about food.

410(GONE) Thick House, 1695 18th St, SF; www.crowdedfire.org. \$10-35. Wed-Sat, 8pm. Through June 29. Crowded Fire Theater presents the world premiere of Frances Ya-Chu

Cowhig’s fanciful, Chinese folklore-inspired look at the underworld.

Frisco Fred’s Magic and More Alcove Theater, 414 Mason, Ste 502, SF; www.thealcovetheater.com. \$35-50. Thu-Sat, 7pm. Through June 29. Performer Fred Anderson presents his latest family-friendly show, complete with magic, juggling, and “crazy stunts.”

Hedwig and the Angry Inch Boxcar Theatre, 505 Natoma, SF; www.boxcartheatre.org. \$27-43. Thu-Sat, 8pm. Open-ended. John Cameron Mitchell’s cult musical comes to life with director Nick A. Olivero’s ever-rotating cast.

Into the Woods Eureka Theatre, 215 Jackson, SF; www.rayofflighttheatre.com. \$25-36. Thu-Sat, 8pm (check website for matinee schedule). Through June 29. Ray of Light Theatre performs Stephen Sondheim’s fairy-tale mash-up.

Krispy Kritters in the Scarlett Night Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50. Extended run: Thu/20, 7:30pm; Fri/21-Sat/22, 8pm (also Sat/22, 2pm); Sun/23, 5pm. Framed by Michael Locher’s versatile, split-level set, clad in Meg Neville’s savvy costumes, the trampled-upon characters in Andrew Saito’s *Krispy Kritters in the Scarlett Night* hurl poetic invective around the stage, delight in fish heads and petrified gerbils, plot to torture, seduce, and murder, and form clumsy, temporary alliances in order to accomplish the above. The play isn’t easy to digest, and there are gaps in the narrative, but Saito’s topsy-turvy world is nonetheless one worth visiting, and inaugurates his three-year playwrighting residency at Cutting Ball with a weird and wonderful flourish. (Gluckstern)

Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu, 8pm; Sat, 8:30pm. Extended through June 29. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Kurt Bodden’s deftly executed “seminar” and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his Steve Seabrook just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila)

Sylvia Fort Mason Theater, Fort Mason Center, Bldg C, Rm 300, Marina at Laguna, SF; sylvia.brownpapertickets.com. \$20-45. Thu-Sat, 8pm; Sun, 7pm. Through June 30. Independent Cabaret Productions and Shakespeare at Stinson present AR Gurney’s midlife-crisis comedy.

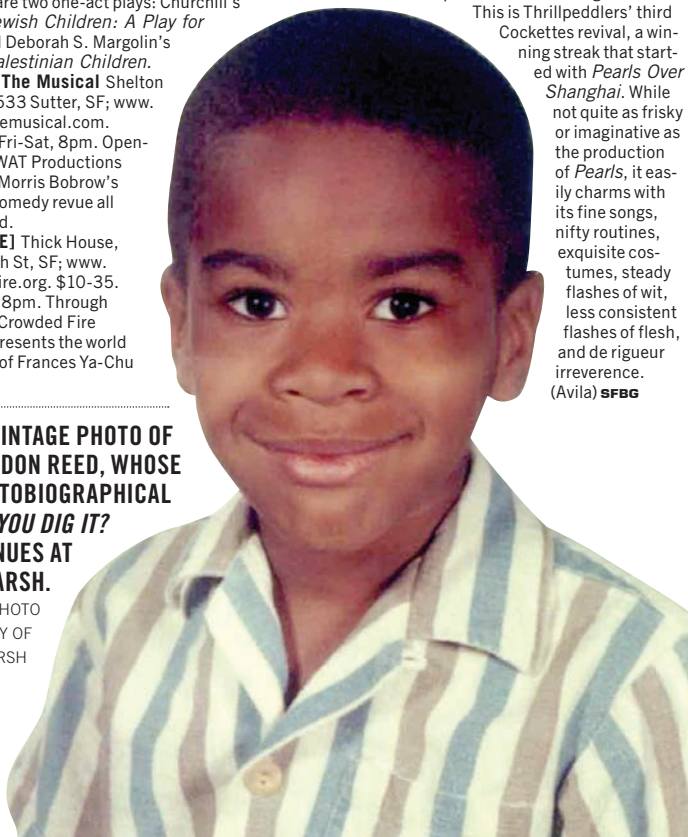
Tinsel Tarts in a Hot Coma: The Next Cockettes Musical Hypnrodrome, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Extended through June 29.

This is Thrillpeddlers’ third Cockettes revival, a winning streak that started with *Pearls Over Shanghai*. While not quite as frisky or imaginative as the production of *Pearls*, its easy charms with its fine songs, nifty routines, exquisite costumes, steady flashes of wit, less consistent flashes of flesh, and de rigueur irreverence. (Avila) **SFBG**

VINTAGE PHOTO OF DON REED, WHOSE AUTOBIOGRAPHICAL CAN YOU DIG IT?

CONTINUES AT THE MARSH.

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FRI JUNE 21 9:30PM \$10 **EX-CULT** (Memphis, Goner)
POW!, Glitz

SAT JUNE 22 9:30PM \$6 **THE RABBLES**
Strawberry Smog, The Unruly Ones

SUN JUNE 23 8:30PM \$6 **TOMIHIRA**
Mosaics, Animal Super Species

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TUE JUNE 25 8:30PM, \$6 **LASHER KEEN**
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WED JUNE 26 8:30PM \$7 **Alcoholocaust presents ROCK BOTTOM**
Jiffy Marker (Vancouver)

THU JUNE 27 8:30PM \$7 **PERMANENT COLLECTION**
The Courtneys, Crabapple

FRI JUNE 28 9:30PM \$8 **RICHMOND SLUTS**
Prima Donna, Cash for Gold

SAT JUNE 29 8:30PM \$15 **DAVID J**
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ARTS + CULTURE



Console prizes

Gamer reports on E3 — and 2013's best title so far

BY PETER GALVIN
arts@sfbg.com

GAMER The days of game consoles being all about pretty graphics are over. The leap in visual fidelity when we went from PlayStation 2 to PlayStation 3 isn't going to happen this time, which is one reason it's been seven years since the current consoles have been refreshed. All that changes this year, with the impending release of the Xbox One and the PlayStation 4.

Microsoft had a false start last month, with the reveal of Xbox One occurring ahead of the Electronic Entertainment Expo, better known as E3. Showing off the sleek new console, the One was positioned as a unifying “everything” box, addressing the many Xbox users who regard the system as a gateway to all things movies, TV, and Netflix. However, by ignoring games and being cagey on important issues of DRM (a type of copy protection that has caused much past furor) and positioning the console as a high-speed always-online device, Microsoft willfully alienated a chunk of its audience.

The Xbox conference in Los Angeles last week saw the company hoping to gain ground by backing off its usual focus on sports, Kinect, and kids games and keeping true to “core game” experiences. In this regard, Microsoft was smart to tempt the *Metal Gear Solid* franchise to launch simultaneously on Xbox for the first time, and likewise big-time Sony-only developer Insomniac

Games announced the One-exclusive *Sunset Overdrive*. Other Xbox-only experiences included *Titanfall* from the newly formed Respawn Games, which has the chops to be as big as the team's last huge success — *Call of Duty: Modern Warfare*. And of course, more *Halo* is ever imminent.

Initially, Sony's E3 conference appeared less cohesive, and quite a bit sloppier, than the Xbox conference as it proclaimed a new life for its struggling Vita handheld, but failed to follow its passionate declaration for the console with big game announcements. The company chose instead to revisit previously announced PS4 games, *Killzone: Shadow Fall* and *Infamous: Second Son*.

But Sony's presentation deficiencies were quickly forgotten as the show drew to a close. Directly addressing complaints about Microsoft's next-gen policies, Sony loosed a salvo of not so subtle digs against Xbox One, announcing the PS4 to be DRM-free and offline-friendly — not to mention the PS4 at \$399 would cost \$100 less than the One. Such brazen acts of competition are rare between these two, but Sony apparently found the cracks in Microsoft's strategy too tempting to ignore.

Since the 2011 PlayStation network hack that left many users' personal data at risk, Sony has performed the humble, pro-consumer act well and, even if it doesn't always offer a superior console experience, it knows its audience. For

once, it didn't matter who had the better games, the bigger hard drive or the best specs. This E3 was all about attitude.

THE BEST FOR 'LAST'

As we wave goodbye to the consoles that have kept us warm for the past seven years, gamers have been looking for a game to dub “the last great game of the generation.” Releasing amid all the hubbub of E3, *The Last of Us* (Naughty Dog/Sony; PS3) is a fitting final hurrah, capping the reign of the PS3 with not so much a bang but with an assurance and a confidence that are unfamiliar to the medium of video games.

Set a number of years after a worldwide infection has destabilized the country, *The Last of Us* follows Joel, a no-nonsense smuggler, as he attempts to transport a 14-year-old girl named Ellie out of Boston. From the developers behind the *Uncharted* series, one might expect big action set-pieces and witty banter, but *The Last of Us* is more true to the conceits of survival horror. At heart, this is a stealth adventure, until the odds invariably and adamantly force your hand into acts of ferocious brutality. There are bad people, bad monsters, and a whole lot of riveting moments — which I won't spoil — but it's not so much the story as how it is told. Despite its gloom, *The Last of Us* has sweetness and a sense of hope that shapes the characters and makes their journey all the more impactful.

In other words, *The Last of Us* is the game to beat in 2013. **SFBG**

Father's day

Alysia Abbott pays tribute to the gay, single-parent dad who raised her in bohemian SF

BY DENNIS HARVEY
arts@sfbg.com

LIT In late-1980s San Francisco, Steve Abbott hosted a gay writer's workshop at his small apartment at the fabled corner of Haight and Ashbury. One fleeting but reliable occurrence was an appearance by Alysia, the daughter he'd raised since his wife died in a car accident years earlier.

Each week, the teenager stormed about just long enough so we could feel her wrath before slamming the bedroom door. It was funny, but also understandable: at that age, who wants their personal space regularly invaded by strangers? Let alone gay male adults, reinforcing your separation from the heterosexual family norm?

Steve was a significant presence in SF's literary scene for nearly two decades, publishing his own adventuresome small-press books in various idioms (poems, essays, fiction). He edited small magazines including the influential Poetry Flash; was first to promote such edgy "postmodernist" voices as Kathy Acker and Dennis Cooper; and was an idiosyncratic cultural commentator for local weeklies (including the Bay Guardian). He was unfailingly generous with other fledgling writers, myself included.

He barely kept the rent paid via rote day jobs, while raising a child alone — an awkward match to the carefree gay community he joined upon moving to SF (and coming out) in 1974. As Alysia Abbott writes in her acclaimed new release *Fairyland: A Memoir of My Father* (W.W. Norton and Company, 352 pp., \$25.95), there were no role models then for gay single parents. Their very close but turbulent relationship amplified the clash between her often-peevisish parental needs and his belated self-discovery in a sexual-artistic bohemia. They found balance as she found her own identity upon leaving for college. But then the AIDS epidemic swept both up in its devastation.

Abbott, now living in Boston with a husband and two children, answered questions in advance of two local appearances this week.

San Francisco Bay Guardian You had an unconventional childhood with an unconventional parent. Has that influenced your own parenting?

Alysia Abbott My father was raised in a strict Catholic household where family members rarely showed affection. He kept his feelings bottled up. By the time he had me, he wanted a completely different family experience, transparent and open. He often shared his romantic and professional woes, sometimes seeking my advice.

I absorbed a lot of my dad's worry, and sometimes found myself in situations where I had to be more adult than I was ready to be. I want to be my true self with my children. But I also want to protect their innocence to some degree.

SFBG You're frank about having been an "obnoxious" unhappy teenager. Are there things you or your father could have done differently? Was it a phase you just had to work through?

AA We were trying to create a life with a lot of setbacks, sharing a cramped one-bedroom in the Haight with little money or family help. My father was lonely, and try-

ing to get sober just when I discovered drugs and alternative culture. We did our best under the circumstances. But as often as we clashed, there was a lot of love. This was a period we needed to go through.

SFBG Your father identified so strongly as a writer, but *Fairyland* doesn't address how you became one yourself.

AA I'd always wanted to be a writer, or an artist. But after watching him struggle financially, I pursued steady-paycheck work in cushy corporate structures (which I now hate). I also didn't know if I had his native talent, or could be as intellectually rigorous and pure. I always had our story to tell, but worried I wasn't worthy of it. The idea of writing *Fairyland* and having it not meet my own expectations was unbearable. Now I realize perfectionism is the enemy of creativity. To succeed, you have to be willing to fail.

SFBG When Steve was facing mortality, he wrote that you'd probably better appreciate his writing after he'd passed on. What do you think about his literary legacy now?

AA I'm embarrassed to admit I really didn't read my father's books until ten years after he died. During his lifetime, the work's weirdness, its attraction to transgressive figures and ideas threatened me. I accused him of not being a "real writer" because no one had heard of him and he didn't make any "real money." What a terrible thing for a daughter to say!

Researching for *Fairyland*, I came to respect his contributions and integrity. All the writers I know today have to be such master self-promoters. My father was almost embarrassingly naïve in this regard. That may be why few people know his work today. But he was so devoted to writing, and supporting writers that impressed him, even if that effort did nothing for his own career.

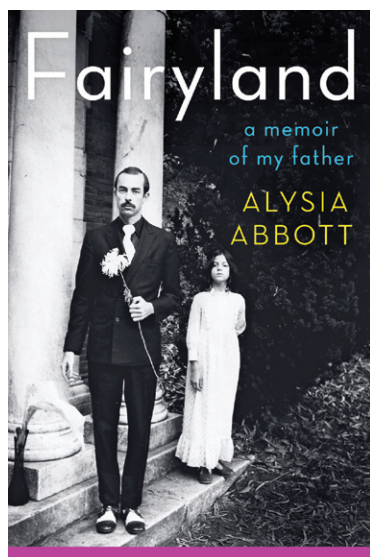
I now really love several of his poems and books, especially *Lives of the Poets* — but some still make me uncomfortable. I'm not sure if it's because they aren't good, or still too "out there" for me.

SFBG After so many years, how do you feel about returning to SF? Many of your father's creative generation are dead. It's a much yuppie-er burg.

AA San Francisco is very different from the city I knew in 1974, or even 1994. I've worried that those who remember the old San Francisco, or appreciate its history, are dwindling — they've died or been forced out by Ellis laws. But new residents are attracted by the city's beauty just as we were. And though much better-heeled, these tech workers and professional types are also trying to reinvent culture, if with much greater odds of profit — and interest in profit. **SFBG**

ALYSIA ABBOTT

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THE GRADUATE

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SPOKE-POWERED SOUNDS AT THE BICYCLE MUSIC FESTIVAL SAT/22.

PHOTO BY VOLKER NEUMANN, COURTESY BICYCLE MUSIC FESTIVAL

On the Cheap listings by Whitney Kidd. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 19

Lyrics and Dirges Pegasus Downtown, 2349 Shattuck, Berkeley. www.pegasusbookstore.com. 7:30pm, free. This monthly reading series features a mix of prominent, emerging, and beginning writers, and spotlights the diverse literary community in the Bay Area. This month showcases Zubair Ahmed, a poet debuting *City of Rivers*, a poetry collection based on his childhood in Bangladesh.

THURSDAY 20

Third Thursday in Yerba Buena Yerba Buena Neighborhood, between Market and Folsom and 2nd St. to 5th St., SF. www.yerbabuena.org. 3:30-10pm, free. Soak in art and music while wandering the blocks around Yerba Buena Gardens and experiencing total art immersion with special installations, performances, and events promoting rich cultural businesses. Participating venues include the Contemporary Jewish Museum, Thirsty Bear Restaurant, Novela Bar, and more.

Shipwreck! The Booksmith, 1644 Haight, SF. www.booksmith.com. 7:30pm, \$10. At San Francisco's premier competitive erotic fan-fic event, six great writers will destroy one great book, one character at a time. Marvel as beloved characters are plucked from their worlds and forced to do things they were never meant to do, in places they were never meant to be in the most hilarious ways. Enjoy the open bar.

Grove on the Road: Bayview Third St. between McKinnon and Quesada, SF. www.sfartscommission.org. 5:30-9pm, free. The Stern Grove Festival is taking the show on the road, celebrating SF neighborhoods with a stage full of their brightest musicians. This first edition of the event series hits Bayview, where urban harpist Destiny Muhammed will join blues singer Pat Wilder and West African singer Fely Tchaco on stage. Off stage: food by Black Cuisine, six new murals on the strip, and pop-up art galleries at local businesses like Auntie April's Chicken and Waffles.

FRIDAY 21

Adria Amenti The Atlas Café, 3029 20 St., SF. www.atlascfe.net. 8-10pm, free. It's not every day you come across an improvisational harper, pianist, and vocalist, but when you do, it's the gothic ethereal darkwave music of Adria Amenti. She has worked with more than a dozen groups both in the U.S. and U.K., and draws the audience in with her original dark ambient sounds.

Evidence: Artistic Responses to the Drug Cartel War 925 Mission, SF. www.theintersection.org. 7-9pm, free. Thousands of people have been murdered in the past decade through ongoing armed conflict between rival drug cartels fighting for regional control of trafficking routes into the US. Work in this exhibition features artistic responses to the drug cartel wars through painting, video, photography, printmaking, and installation. Support these artists, as they put forth a platform for discussion about one of the most pressing issues of our time.

SATURDAY 22

Bicycle Music Festival Pioneer East Meadow, Golden Gate Park, SF. Noon-5pm, free; 22nd St. and Bartlett, SF. 6-9pm, free. www.bicyclemusicfestival.com. Pedalers on stationary bikes power the concert stages of this joyous outdoor event and halfway through the day, the music takes to the streets: all participants ride together in a two-wheeled (well, the trailer bikes have three) parade in celebration of zero use of fossil fuels. This year, Grammy-winning artists Laurie Lewis and the Right Hands join the fun, not to mention *X-Factor*'s Jason Brock. Get sweaty -- either dancing, or powering the music to move fellow attendees' feet.

Fete de la Musique: Voice of the Muse Alliance Francaise, 1345 Bush, SF. www.afsf.com/event-musique-2013.shtml. 2pm, free. Expand your listening horizons at this music festival listening to bands, drum circles, trumpets, DJs, and more. At the second year of Fete, enjoy Canadian music and eats to join your Québec cousins in celebrating their national holiday, Fête de la Saint-Jean Baptiste.

Implementing Fair: LGBT Media in California Classrooms Victoria Theatre, 2961 16th St., SF. www.frameline.org/festival. 11am, free. How can we help create a safe space for LGBT discussions in the classroom? As a part of Frameline 37, a premier LGBT film festival, state senator and chief author of the FAIR Act legislation Mark Leno is hosting a panel to discuss how independent filmmakers, nonprofit organizations, and others are working to provide LGBT content and media for California schools.

SUNDAY 23

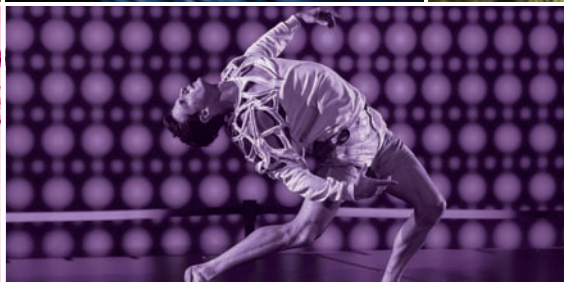
Free Twang Sundays Tupelo, 1337 Grant, SF. www.tupelosf.com. 4-7pm, free. This Southern-themed restaurant welcomes the irresistibly danceable sounds of West Nile Ramblers to a free twang-off. This Yolo County-based band combines influences from western swing, country, and rock into a style they call "western garage." The West Nile Ramblers feature hot fiddle chops, ripping guitar leads, vocal harmonies, and a rhythm section that drives the sound home. Whether listening to their original songs or renditions of old favorites, the audience will be singing and dancing along.

Ramsey Lewis and Dee Dee Bridgewater Stern Grove, 19th Ave. and Sloat, SF. www.sterngrove.com. The soulful jazz sounds of Ramsey Lewis joins forces with vocalist Dee Dee Bridgewater for this must see performance at the Stern Grove Festival, SF's beloved free concert series in the Sunset's leafy green valley. Opening the show is Quodron, an up-and-coming electronic soul cadre.

TUESDAY 25

The Epicenter: Karen Joy Fowler and Dorothy Allison The Hotel Rex, 562 Sutter, SF. www.litquake.org. 7-8:30pm, free. During this week-long literary spectacle for book lovers, World Fantasy Award-winner Karen Joy Fowler promotes her new book, *We Are All Completely Beside Ourselves*, and speaks with revered author Dorothy Allison. **SFBG**

FRIDAY NIGHTS AT THE de Young GOLDEN GATE PARK



Something Abstract

Celebrate the opening of *Richard Diebenkorn: The Berkeley Years* with Ed Ivey and the North Beach Jass Band. Plus, enjoy an engaging lecture by Gretchen Diebenkorn Grant as she shares insights and thoughts on the life and art of her father, Richard Diebenkorn.

deyoungmuseum.org/fridays

Images (clockwise from top left): Photograph by Adrian Arias; photograph by Robbie Sweeney; photographs by Justine Highsmith; photograph by Marissa Sonkin; © FAMSF

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GUARDIAN





THE MAN HIMSELF
POSES IN *GORE VIDAL:
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Lives less ordinary

Five Frameline docs about five great gay men

BY DENNIS HARVEY
arts@sfbg.com

FRAMELINE Each year Frameline's program vividly reflects issues that of late have seemed most urgent in the LGBT community — for many years, for instance, there was an understandably overwhelming amount of films about AIDS. Most recently, the fights for gay marriage and trans rights have dominated many a dramatic and documentary selection.

It is sometimes nice, therefore, in the fray of pressing public debate and community activism to escape topicality and sink into the achievements and personalities of more distant queer-history eras. Several documentaries at Frameline37 offer just that, as they chronicle the lives and times of five extraordinary men (albeit one normally found in a dress and fright wig).

The most San Francisco-centric of them is Stephen Silha, Eric Slade, and Dawn Logsdon's *Big Joy: The Adventures of James Broughton*, about "a golden secret of West Coast bohemia." The late James Broughton was a poet, prankster, and experimental filmmaker who began making films in the late 1940s "to see what my dreams really looked like." A significant figure in the pre-Beat San Francisco renaissance of avant-garde art, he won a prize at Cannes for 1953's typically playful, hedonistic *The Pleasure Garden*, but declined the commercial directing career offered him — in fact he didn't make another movie for 15 years, when free-love hymn *The Bed* became a counterculture smash.

Broughton married and had three children (including one with not-yet-famous local film critic Pauline Kael), but at age 61 found his soulmate in 26-year-old fellow director Joel Singer, thereafter devoting his life and work to celebrations of gay male sexuality. (Interviewed here, his ex-wife Susanna calls this turn of events "a very unwelcome incident from which I never recovered.") The documentary provides a treasure trove of excerpts from a now little-seen body of cinematic work, as well as much archival footage of SF over the decades.

Bringing joy to a lot of people during his too-brief life was Glenn Milstead, the subject of Jeffrey Schwarz's *I Am Divine*. A picked-on sissy fat kid, he blossomed upon discovering Baltimore's gay underground — and starring in neighbor John Waters' underground movies, made by and for the local "freak" scene they hung out in.

Yet even their early efforts found a following; when "Divine" appeared in SF to perform at one of the Cockettes' midnight movie/theater happenings, he was greeted as a star. This was even before his greatest roles for Waters, as the fearsome anti-heroines of *Pink Flamingos* (1972) and *Female Trouble* (1974), then the beleaguered hausfrau of *Polyester* (1981) and *Hairspray* (1988). Despite spending nearly his entire career in drag, he wanted to

be thought of as a character actor, not a "transvestite" novelty. Sadly, he seemed on the verge of achieving that — having been signed to play an ongoing male role on *Married ... with Children* — when he died of respiratory failure in 1988, at age 42.

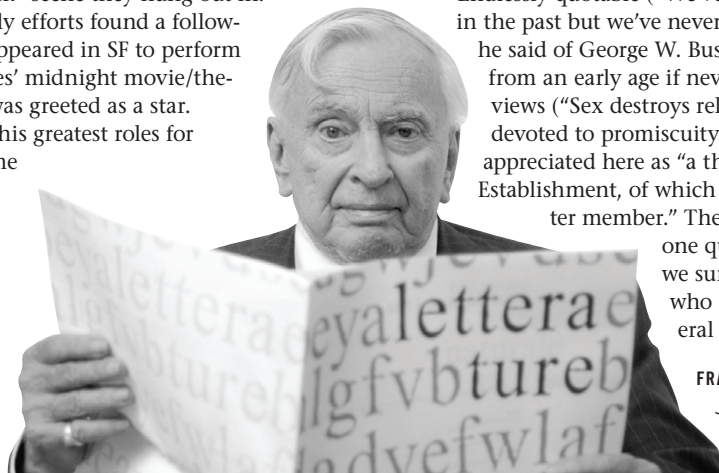
A different kind of tragedy is chronicled in Clare Beaven and Nic Stacey's British *Codebreaker*, about Alan Turing — perhaps the most brilliant mathematician of his era, who basically came up with the essential concept of the modern-day computer (in 1936!) He played a huge role in breaking the Nazi's secret Enigma code, thus aiding an Allied victory. But instead of being treated as a national hero, he was convicted of "gross indecency" (i.e. gay sex) in 1952 and hounded by police until he committed suicide two years later. Half conventional documentary and half reenactment drama (with Ed Stoppard, playwright Tom's son, as Turing), *Codebreaker* illustrates the cruel price even an upper-class genius could pay for his or her sexuality in the days before Gay Lib.

Two literary lions are remembered in the last of these historical bio-docs. Daniel Young's Swiss *Paul Bowles: The Cage Door is Always Open* recalls the curious life of a successful American composer turned famous expat novelist. He and wife Jane Bowles moved to post-World War II Tangiers, where they entertained a parade of visiting artists — and, by all accounts, a succession of same-sex lovers. Clips from Bernardo Bertolucci's underrated adaptation of Bowles' literary masterwork *The Sheltering Sky* (1990) are here alongside input from acquaintances and observers including John Waters and Gore Vidal.

The latter is the whole focus in Nicholas Wrathall's *Gore Vidal: The United States of Amnesia*, and what could be better than that? Perhaps undervalued as a frequently very fine novelist because he was so prolific (and popular), he's considered here primarily as a public intellectual — a term that seems positively antiquated in our climate of pundits and ranters — and fierce lifelong critic of American hypocrisy in all its forms, especially the political. He was a scold (or a "correctionist," as he put it), albeit of the wittiest, most clear-headed and informed type. Among myriad highlights here are seeing him on TV reduce friend-rival Norman Mailer to sputtering fury, shred the insufferable right-wing toady William F. Buckley, and make poor Jerry Brown squirm under his effortless tongue-lashing.

Endlessly quotable ("We've had bad Presidents in the past but we've never had a goddam fool," he said of George W. Bush), obstinately "out" from an early age if never very PC in his views ("Sex destroys relationships ... I'm devoted to promiscuity"), Vidal is aptly appreciated here as "a thorn in the American Establishment, of which by birth he is a charter member." There will never be anyone quite like him — but we sure could use some who are at least in the general ballpark. **SFBG**

FRAMELINE37
June 20-30, various venues
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Elm Street state of mind

Gay horror icon Mark Patton revisits 'Nightmare 2'

BY CHERYL EDDY
cheryl@sfbg.com

FRAMELINE In 1985, a new family moved into Nancy Thompson's house on Elm Street. Though the stairs no longer had the consistency of sloppy oatmeal, the window bars remained — and a certain razor-fingered fellow still lurked in the shadows. Teen hunk Jesse

soon encountered Freddy Krueger in, where else, a nightmare — though this time, the murderous Freddy had a high-concept scheme: "You've got the body, and I've got the brains!"

Released just a year after 1984's *A Nightmare on Elm Street*, *A Nightmare on Elm Street 2: Freddy's Revenge* vexed fans (and *Nightmare* creator Wes Craven) with a storyline that enabled its formerly dream-bound villain to kill in the real world. But *Nightmare 2* eventually earned a cult following, largely due to readings of the film that identified its gay subtext: a leather-daddy gym coach; the fact that Jesse had a hotter relationship with his best friend than his girlfriend; Jesse's butt-bumping dance moves and effeminate screams; and lines like "Something is trying to get inside my body!" Plus, that campy scene involving an exploding parakeet.

Is it any wonder that Midnight Mass hostess Peaches Christ chose *Nightmare 2* for Frameline's late-night spotlight, with star Mark Patton in attendance? These days, the erstwhile Jesse lives in Puerto Vallarta, Mexico, where he runs a thriving gallery and boutique business with his husband, Hector.

"I left show business really consciously, shortly after *Elm Street*. There really was no way to get ahold of me, so my sister-in-law was my interlocutor when people would call. At the beginning, many people did, and I would turn them down. As time went by, she just collected royalties for me and that type of thing," he says. "But then these guys from a documentary called *Never Sleep Again* [2010] — which is about *Nightmare on Elm Street* and 20th century pop culture — called. They said, 'We have Johnny Depp, Patricia Arquette — literally everybody [who was in the series], except for you. And we'd really like to talk to you, since yours is one of the more interesting *Elm Street* films.' I agreed, and almost overnight the publicity was pretty overwhelming. It turned out I was called 'The Greta Garbo of Horror,' and everybody wanted my autograph. It had become very valuable over the course of time!"

Patton has since met *Nightmare 2* fans from all over the world, including queer folks who grew up inspired by his performance. "When I did *Never Sleep Again*, they put up a Facebook page for me and I had 5,000 people

within maybe a week or two. At this point, I have a couple of different Facebooks, a website — around 30,000 people altogether. It seems like a lot of boys wanted to follow Jesse home from school," he laughs.

As an openly gay man, Patton embraces the film's legacy, though he doesn't regret leaving Hollywood behind. "My [*Nightmare* film] is called 'the Homo Nightmare on Elm Street.' Basically, I played a girl's part; it caused controversy at the time, and it still does. Out

Magazine just named it the gayest horror film of all time, and I was the number one scream queen in the world, according to Out and the Advocate," he says. He has fond memories of making the film, but "what I really wanted to do was have a conversation about it. The people who wrote the movie always swore that they had no intention of writing a gay movie, so a lot of [the fall-out] was sort of put on my back at the time. It damaged my career in a lot of ways, but it wasn't something that I couldn't overcome."

Still, "I got tired of the BS in show business. I'd been in it a long time, and I'd been successful enough to know what that felt like," he says. "I wanted a certain kind of life, and I found another way to do it that was just as lucrative and entertaining and creative to me.

I would rather be embraced for my homosexuality than stay in the closet my whole life."

After a few years spent touring with the documentary and making stops on the horror-convention circuit, Patton — who donates most of the money he earns from appearances, and the t-shirts he created "based on things people had said about me on the internet, like 'Jesse's A Homo,'" to the Trevor Project — is ready to settle back into his life in Mexico.

"I sort of reclaimed a part of myself, which was really cool. And I got to travel and taste a little bit, at my age, of what it was like to be a movie star again," he says. "It's been a lot of fun, but I'm coming to the end of my journey with this. San Francisco is going to be one of the last events that I do. In my heart, now's the time to step away from it again because it's not my life. I like my life here, and being with my family."

With a chuckle, he adds, "Although I'm vain enough that, this event that's coming up in San Francisco? I'm gonna love it. Fourteen hundred screaming drag queens and gay guys at the Castro Theatre — it really doesn't get any better than that for someone like me!" **SFBG**

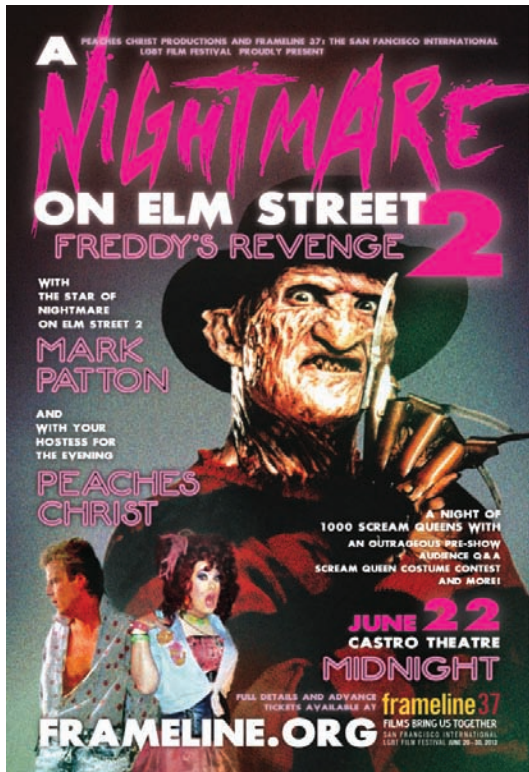
A NIGHTMARE ON ELM STREET 2: FREDDY'S REVENGE

Sat/22, 11:59pm, \$15

Castro Theatre

429 Castro, SF

www.frameline.org



More to grow on: Short takes on Frameline37

Pit Stop (Yen Tan, US) One of the very best narrative features at Sundance this year, Yen Tan's drama nonetheless completely flew under the radar of media attention. It's a beautifully low-key tale of two 40-ish gay men in a Texas small town. Neither are closeted, but they aren't exactly fulfilled, either, both being in awkward domestic situations. Gabe (Bill Heck) is still living with angry ex-wife Shannon (Amy Seimetz) for the sake of their six year-old daughter. Ernesto (Marcus DeAnda) still shares his apartment with younger, slackerish ex-BF Luis (Alfredo Maduro), who keeps dragging his feet about actually moving out. Everyone is dissatisfied, but not quite willing to risk making a leap into unfamiliar territory. We know Gabe and Ernesto are fated to meet, yet it's Tan's terrifically nuanced portrayal of the relationships they must exit first that dominates almost the entire feature. *Pit Stop* is the kind of slow burner that sneaks up on you, surprising with the force of well-earned climactic joy after so much concise observation of credibly ordinary, troubled lives. *Fri/21, 4pm, Castro; June 27, 7pm, Elmwood.* (Dennis Harvey)

Free Fall (Stephan Lacant, Germany) A young German police cadet, Marc (Hanno Koffler), finds himself disturbingly drawn to a fellow cadet, Kay (Max Riemelt), during a weekend of training exercises — a regimen that proves to be not quite enough of an outlet to diffuse the erotic tension between them. Back home, though, are Marc's very pregnant girlfriend, Bettina (Katharina Schüttler), and a circle of friends and family who expect him to continue along his current track of shacking up, forming a family, and demonstrating his loyalty to the macho brotherhood of his colleagues on the force. When Kay transfers into the department, his presence exerts a pressure on Marc that threatens to derail him. Director Stephan Lacant's film, co-written with Karsten Dahlem, movingly depicts the

painful breakdown of a man ruled by impulses he's unable to face up to, and the consequences that come of remaining paralyzed in an impossible state. *Fri/21, 6:30pm, Castro; Mon/24, 9:30pm, Elmwood.* (Lynn Rapoport)

C.O.G. (Kyle Patrick Alvarez, US) The first feature adapted from David Sedaris' writing, Kyle Patrick Alvarez's film captures his acerbic autobiographical comedy while eventually revealing the misfit pain hidden behind that wit. Tightly wound David (Jonathan Groff), on the run from problematic family relations and his sexual identity, takes the bus from East Coast grad school to rural Oregon — his uninhibited fellow passengers providing the first of many mortifications here en route. Having decided that seasonal work as an apple picker will somehow be liberating, he's viewed with suspicion by mostly Mexican co-workers and his crabby boss (Dean Stockwell). More fateful kinda-sorta friendships are forged with a sexy forklift operator (Corey Stoll) and a born-again war vet (Denis O'Hare). Under the latter's volatile tutelage, David briefly becomes a C.O.G. — meaning "child of God." Balancing the caustic, absurd, and bittersweet, gradually making us care about an amusingly dislikable, prickly protagonist, this is a refreshingly offbeat narrative that pulls off a lot of tricky, ambivalent mood shifts. *Sat/22, 9:15pm, Castro.* (Harvey)

Bwakaw (Jun Robles Lana, Philippines, 2012) Grumpy old man in the rural Philippines — OK, Jun Robles Lana's seriocomic isn't going to top many lists as the sexiest movie at Frameline. But it's one of the most deeply satisfying films at this year's festival. Six-decade Filipino cinema veteran Eddie Garcia plays Rene, a crusty loner who lives alone and works without pay (he's officially retired) at the local post office just to have something to do. He has cranky relationships — "friendships" would be a stretch — with the area priest, a widowed neighbor, and two over-the-top queens

who run a hair salon. His closest bonds are to a rest-home denizen now too senile to remember who he is, and to the stray mutt who's sort of his dog — though not so much that he'll actually let it in the house. After decades in denial, Rene finally accepted his homosexuality at age 60, when "my time was [already] passed." But he gets an unanticipated new surge of hope, possibly misdirected, upon befriending rough-hewn younger bicycle-taxi driver Sol (Rez Cortez). With its leisurely pace and seemingly stereotypical characters who turn out to be much more complex than they initially appear, *Bwakaw* is a disarmingly modest movie that gradually reveals a rather beautiful soul. *Sun/23, 5:45pm, Victoria*. (Harvey)

Beyond the Walls (David Lambert, Belgium/Canada/France, 2012) Aptly compared in the Frameline catalog to such intelligent recent gay relationship studies as *Weekend* (2011) and *Keep the Lights On* (2012), David Lambert's finely crafted debut feature charts its protagonists through an unpredictable, rocky romance. Paolo (Matila Malliarakis) is living with an older woman when he meets bartender-musician Ilir (Guillaume Gouix), who's amused by the young blonde's drunken antics while wary of the mutual attraction between them. When immature, puppyish Paolo

gets thrown out by his exasperated girlfriend, he lands on Ilir's doorstep as an uninvited instant-boyfriend, and despite some initial grumbling, that's pretty much how it works out. Yet an unfortunate turn of events forces a long, involuntary separation between the two that their coupledness might not survive. While it requires a certain suspension of disbelief that focused, self-confident Ilir would fall for the flighty, needy Paolo, the eventual complexity of their relationship makes for a powerful cumulative impact. *June 27, 9:30pm, Castro*. (Harvey)

Reaching for the Moon (Bruno Barreto, Brazil) Brazilian director Bruno Barreto (1997's *Four Days in September*) offers a moving account of the romantic relationship between the American poet Elizabeth Bishop (Miranda Otto) and the Brazilian architect Lota de Macedo Soares (Glória Pires), which spanned the 1950s and the better part of the '60s. The pair meet under inauspicious circumstances: traveling to Brazil, Elizabeth visits her old Vassar friend Mary (Tracy Middendorf) at the gorgeous rural estate where she lives with Lota, a wealthy woman from one of Brazil's prominent political families. Unfortunately for Mary, Lota's regard for the timid, restrained Elizabeth moves along a precipitous arc from irritation to infatuation, her subsequent impetuous



pursuit of her lover's friend revealing a heartless egoism — as well as an attitude toward householding that blends a poly sensibility with a ruling-class sense of entitlement. The film tracks Elizabeth and Lota's enduring affair during a period marked by professional triumphs, personal lows, and political turmoil, all of which take their toll on the relationship. *June 28, 6:45pm, Castro*. (Rapoport)

Out Here: A Queer Farmer Film Project (Jonah Mossberg, US) Jonah Mossberg's documentary crosses the country seeking out the perspectives of LGBT farmers, visiting some 30 farms before narrowing the focus to seven disparate subjects growing food in settings that range from a community garden in West Philadelphia to a farmstead in rural Alabama (or what one participant calls "the toenail of the Appalachians"). An allegiance to organics and other sustainable practices establishes some common ground. However,



asked to encapsulate how queerness impacts her farming life, a woman raising crops and chickens in the Bronx's Garden of Happiness observes, "I don't think the land asks that question — if you're gay or straight," while others tease queerness out of acts like turning to permaculture and draw connections between heteronormativity and industrial agriculture. Look for fermentation guru Sandor Katz at Tennessee's Little Short Mountain Farm, and stay seated for the longish closing credits interspersed with earnest (and otherwise) discussions of which veggie wins the title of queerest piece of produce. *June 29, 1:30pm, Victoria*. (Rapoport)

Young and Wild (Marialy Rivas, 2012) Structured around the anonymous and oft-graphic blog posts of a Chilean teenager, director-cowriter Marialy Rivas's inventive, engaging film depicts a young woman's navigation — both

solitary and very, very public — of her sexual and romantic impulses as they clash with a rigid upbringing of spiritual indoctrination. Raised in an evangelical Christian household, Daniela (Alicia Rodríguez) bluntly documents, under the screen name Young and Wild, a period of upset and exploration during which she is outed as a fornicator and expelled from school, threatened by her hard-edged mother (Aline Küppenheim) with missionary exile, and faced with the sorrow of watching a beloved aunt (Ingrid Isensee) battle cancer. As Daniela begins a relationship with a young man (Felipe Pinto), begins a relationship with a young woman (María Gracia Omegna), and records the proceedings with a complicated mixture of comic insights, lyrical observations, and obscenities, her introspections play with the device of the straightforward voice-over—broadcast to untold numbers of unknown peers who avidly follow and comment on her adventures and misadventures. *June 29, 8:30pm, Roxie*. (Rapoport) **SFBG**

Frameline37 runs June 20-30 at the Castro Theatre, 429 Castro, SF; Roxie Theater, 3117 16th St, SF; Victoria Theatre, 2961 16th St, SF; and Rialto Cinemas Elmwood, 2966 College, Berk. For tickets (most shows \$12) and complete schedule, visit www.frameline.org.

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. For complete film listings, including ongoing films, visit www.sfbg.com.

FRAMELINE

The 37th San Francisco International LGBT Film Festival runs June 20-30 at the Castro Theatre, 429 Castro, SF; Roxie Theater, 3117 16th St, SF; Victoria Theatre, 2961 16th St, SF; and Rialto Cinemas Elmwood, 2966 College, Berk. For tickets (most shows \$12) and complete schedule, visit www.frame-line.org.

OPENING

Berberian Sound Studio It's the 1970s, and frumpy British sound designer Gilderoy (a flawless Toby Jones) has, somewhat inexplicably, been hired by a flamboyant Italian filmmaker to work on his latest lurid genre piece, *The Equestrian Vortex*

— about a girl who realizes her riding academy is haunted by witches. Any resemblance to 1977's *Suspiria* is entirely intentional, as writer-director Peter Strickland crafts a meta-horror film that's both tribute to Argento and co. *and* a freaky number all its own, as Gilderoy begins to realize that the "vortex" he's dealing with isn't merely confined to the screen. Fans of vintage Euro horror will appreciate the behind-the-scenes peek at the era's filmmaking process, as well as Strickland's obvious affection for one of cinema's most oddly addictive genres. Bonus points for the Goblin reference. (1:28) *Roxie*. (Eddy) **The Bling Ring** When it was revealed that high schoolers were behind a series of robberies targeting the lavish homes of Hollywood's famous-for-being-famous types — most notably Paris Hilton — the fallout became fodder for gossip websites like TMZ.com, plus a memorable Vanity Fair article. The latter (recently expanded into a book by author Nancy Jo Sales) is the basis for Sofia Coppola's new film, a fictionalized take on the crimes. Bored by upper-middle-class lives that leave them with lots of free time and habitually

absent parents, a posse of SoCal teens (newcomers Katie Chang and Israel Broussard, and *Harry Potter*'s all-grown-up Emma Watson, lead the charge) begin creepy-crawling the homes of Hilton and others, dove-tailing their celebrity obsessions with a raging hunger for expensive shit. (Was ever a crime so victimless, one wonders, than a heist perpetrated at the expense of a starlet's handbag collection, so vast she won't even notice a few missing Birkin's?) Flashing their ill-gotten new clothes, jewelry, and wads of cash in Facebook selfies, the burglars miss the most valuable lesson of all: that the friendships they share are fleeting and meaningless — kind of like fame, kind of like blowing (stolen) money on designer clothes that will soon be out of style. Ironically, with *The Bling Ring*, Coppola has delivered her least-rapid film since 1999's *The Virgin Suicides*; it's both candy-colored and canny, a cautionary tale that lingers just long enough on its scenes of youthful excess to let you know it's in on the joke. (1:27) *Shattuck*. (Eddy)

"From the Archive: Treasures of Eastern European and Soviet Cinema: A Tribute to George Gund III" One rich guy who really, really loved art — not just as an investment or public charity platform — recently deceased Bay Area resident George Gund III was a burly entrepreneur and athlete who grew fascinated with Soviet-bloc cinema early on. He spread that passion as a longtime board member for the San Francisco Film Society, and as a donor of prints to Berkeley's Pacific Film Archive. A selection from the latter collection is being showcased in a month-long PFA tribute that starts this week. Spanning from Hungary to Czechoslovakia to former USSR territories over a richly creative cinematic era (1960s to 1970s), it offers numerous seldom-revived gems including Juraj Herz's macabre 1968 Czech black comedy *The Cremator*, Georgian master Otar Iosseliani's 1975 *Pastorale*, and decorous kitsch-classic *Valerie* and *Her Week of Wonders* (1970) director Jaromil Jiles' contrastingly stark 1972 follow-up *And Give My Love to the Swallows*, which depicts the fate of a young woman sentenced to death for supporting the resistance under Nazi occupation. *Pacific Film Archive*. (Harvey) **A Hijacking** Danish director Tobias Lindholm's thriller is not based on a specific incident, but its story feels ripped-from-the-headlines familiar, and it's part of a larger trend of films — including the upcoming *Captain Phillips*, directed by Paul Greengrass and starring Tom Hanks — about Somali pirates. Coincidentally, *A Hijacking* is reminiscent of Greengrass' style, shot almost like a documentary with great attention to realism. At sea, we follow good-natured cargo-ship cook Mikkell (Pilou Asb  k) as he deals with the sudden invasion of machine-gun toting thugs (who speak neither Danish nor English, and aren't given subtitles to translate their own language), and is drawn into drama with the one member of their team he can communicate with: capricious go-between Omar (Abdihakim Asgar), who's armed with power instead of weapons. Meanwhile, in Copenhagen, reserved shipping-com-

BEST FRENEMIES: KATIE CHANG AND ISRAEL BROUSSARD IN *THE BLING RING*, OUT FRI/21



pany CEO Peter (S  ren Malling) steps into the delicate role of negotiator when the ransom demands start rolling in. *A Hijacking* is tense and tightly constructed, as when an exhausted, frustrated Peter removes his shirt and tie and reveals he's wearing the same type of undershirt as the grimy, terrified Mikkell. And if the film tends to view the hijackers as an indistinguishable mob of trigger-happy villains, at least there's the Omar character — and one briefly uplifting scene where the whole group fishes off the boat to replenish their dwindling food supply — to humanize them somewhat. (1:39) *Embarcadero*. (Eddy) **Monsters University** Seven-year-old Mike Wazowski is even more adorable than grown-up, Billy-Crystal-voiced Mike Wazowski. It's a pity, then, that one of the big lessons *Monsters University* teaches is that the essence of monster-identity is how scary one is. What Mike loses in frightfulness he forcefully recovers in spunk, and after a trip to the scare floor that briskly reminds us the premise of 2001's *Monsters, Inc.*, mini-Mike becomes the first ever career-driven Pixar character. (For this, I love him.) We all know he eventually becomes a superstar in this scare-powered retro-verse, but first he has to overcome frat boy-inflicted embarrassment and flunk out of school. The most noteworthy thing about Pixar's first prequel is how very massively its characters fail — it's a lovely tilt that suggest the greatness of tomorrow begins when you overcome the failures of today. The administrators of *Monsters University* (in particular Helen Mirren's dragon-lady Dean) require formal perfection in the scares they grade, but in the world of actual scarers, oddness

and difference actually become advantages. It's all theory but no rulebook. And doesn't that sound like a good lesson from the studio that once proudly said "story is king," yet now scrambles to meet Disney's once-a-year feature demands? Such rigidity comes at a price. (1:50) *Presidio*. (Vizcarrondo) **Somm** First-time filmmaker Jason Wise follows four wine-obsessed men (including three from the Bay Area) on their quest to become Master Sommeliers. Their genial rivalry — the stuffiest member of the quartet is nicknamed "Dad" — somewhat offsets the immense pressure they're under, though every guy turns into Rain Man when he starts ID-ing each unmarked glass, detecting subtle yet highly specific aromas like "sage, truffle, wet forest floor, decaying dried red rose petals," "a freshly opened can of tennis balls," and (in the weirdest example) "grandma's closet." It's an insular, elite world, but Wise's camera gets right to the front lines as the candidates prep for the grueling, multi-day test, interviewing the long-suffering spouses of the candidates (one of whom ruminates on the grossness of "spit buckets" left behind after late-night tasting marathons). As the day of reckoning looms, the tension mounts along with the piles of flash cards — but the friendships and good humor remain, even after the results are revealed. (1:33) *Sundance Kabuki*. (Eddy) **World War Z** Max Brooks' horror novel comes to the big screen, following an ensemble cast (Brad Pitt, Mireille Enos, Bryan Cranston) as they grapple with a worldwide zombie outbreak. (1:56) *California, Four Star, Presidio, Shattuck*.

ONGOING

Man of Steel As beloved as he is, Superman is a tough superhero to crack — or otherwise bend into anything resembling a modern character. Director Zack Snyder and writer David S. Goyer, working with producer Christopher Nolan on the initial story, do their best to nuance this reboot, which focuses primarily on Supe's alien origins and takes its zoom-happy space battles from *Battlestar Galactica*. The story begins with Kal-El's birth on a Krypton that's rapidly going into the shitter: the exploited planet is about to explode and upward General Zod (Michael Shannon) is staging a coup, killing Kal-El's father, Jor-El (Russell Crowe), the Kryptonians' lead scientist, and being conveniently put on ice in order to battle yet another day. That day comes as Kal-El, now a 20-something earthling named Clark Kent (Henry Cavill) — resigned to his status as an outsider, a role dreamed up by his protective adoptive dad (Kevin Costner) — has turned into a bit of a (dharma) bum, looking like a buff Jack Kerouac, working *Deadliest Catch*-style rigs, and rescuing people along the way to finding himself. Spunky Lois Lane (Amy Adams) is the key to his, erm, coming-out party, necessitated by a certain special someone looking to reboot the Kryptonian race on earth. The greatest danger here lies in the fact that all the leached-of-color quasi-sepia tone action can turn into a bit of a Kryptonian-US Army demolition derby, making for a mess of rubble and tricky-to-parse fight sequences that, of course, will satisfy the fanboys and -girls, but will likely glaze the eyes of many others. Nevertheless, the effort Snyder and crew pack into this lengthy artifact — with its chronology-scrambling flashbacks and multiple platforms for Shannon, Diane Lane, Christopher Meloni, Laurence Fishburne, and the like — pays off on the level of sheer scale, adding up to what feels like the best Superman on film or TV to date — though that bar seems pretty easy to leap over in a single bound. (2:23) *Balboa, Marina, Metreon, 1000 Van Ness, Sundance Kabuki*. (Chun) **SFBG**

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REP CLOCK

Schedules are for Wed/19-Tue/25 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

ANSWER COALITION 2969 Mission, SF; www.answersf.org. \$5-10 donation (no one turned away for lack of funds). **Assata: Eyes on the Rainbow** (Roslund, 1997), Wed, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-7. "Periwinkle Cinema: Rejected!", films rejected from festivals, Wed, 8. **We Are Not Afraid: Inside the Coup in Honduras** (Lara, 2012), Sun, 5.

BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS 1924 Cedar, Berk; www.waronthistleblowers.com. \$5-10 donation (no one turned away for lack of funds). **War on Whistleblowers: Free Press and the National Security State** (Greenwald, 2013), Thu, 7.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-13. •**Kiss Me Deadly** (Aldrich, 1955), Wed, 7, and **Repo Man** (Cox, 1984), Wed, 9. Frameline 37: San Francisco International LGBT Film Festival, June 20-30. Visit www.frameline.org for ticket info and complete schedule.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25.

Becoming Traviata (Béziat, 2012), call for dates and times. **Fill the Void** (Burshtein, 2012), call for dates and times. **Frances Ha** (Baumbach, 2012), call for dates and times. **Midnight's Children** (Mehta, 2012), call for dates and times. **Rebels With a Cause** (Kelly, 2012), call for dates and times. **Stories We Tell** (Polley, 2012), call for dates and times. **Voyage to Italy** (Rossellini, 1954), Thu and Sun, 7. **Stromboli** (Rossellini, 1950), Sun, 4-15.

ELLEN DRISCOLL PLAYHOUSE 325 Highland, Piedmont; www.diversityfilmseries.org. Free. "Piedmont Diversity Film Series:" **Room to Breathe** (Long, 2012), Wed, 6:30.

"FILM NIGHT IN THE PARK" This week: Old Mill Park, 300 block of Throckmorton, Mill Valley; www.filmnight.org. Free (donations appreciated). **Hugo** (Scorsese, 2011), Fri, 8. Chinese Fishing Village, 899 N. San Pedro Rd, China Camp, San Rafael. **Skyfall** (Mendes, 2012), Sat, 8.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, milibary.org/events. \$10 (reservations required as seating is limited). "CinemaLit Film Series: On the Road:" **Harry and Tonto** (Mazursky, 1974), Fri, 6.

NEW PARKWAY 474 24th St, Oakl; www.the-newparkway.com. \$6-10. "New Parkway Family Classics:" **Willow** (Howard, 1988), Fri, 4; Sat, 12:30. "Thrillville Theater:" **Death Race 2000** (Bartel, 1975), Sun, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "A Theater Near You:" **The Tin Drum** (Schlöndorff, 1979), Wed, 7; **The Man Who Fell to Earth** (Roeg, 1976), Thu, 7; **The Mill and the Cross** (Majewski, 2010), Sat, 6:30; **Tristana** (Buñuel, 1970), Sat, 8:30. "From the Archive: Treasures of Eastern European and Soviet Cinema:" **The Girl** (Mészáros, 1969), Fri, 7, and **Love** (Makk, 1971), Fri, 8:40. "Castles in the Sky: Masterful Anime from Studio Ghibli:" **Kiki's Delivery Service** (Miyazaki, 1989), Sun, 4.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. DocFest: 12th SF Documentary Film Festival, Wed-Thu. For complete schedule and ticket info, visit www.sfindie.com. **Berberian Sound Studio** (Strickland, 2012), June 21-27, 9-15.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "The Vortex Phenomena:" •**Yeti: The Giant of the 20th Century** (Parolini, 1977), Thu, 9, and **Encounter with the Unknown** (Thomason, 1973), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Ulrich Seidl's Paradise Trilogy:" **Paradise: Faith** (2012), Thu and Sat, 7:30; Sun, 2. **SFBG**

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 statement was signed by Kate Hohn in CA.
 This statement was filed by Maribel Jaldon,
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 L#00090; Publication: SF Bay Guardian.
 Dates: June 5, 12, 19, 26, 2013.

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 Lester in CA. This statement was filed by
 Michael Jaldon, Deputy County Clerk, on
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FICTITIOUS BUSINESS NAME STATEMENT
 FILED NO. A-0351507-00. The following is
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 11/27/06. This statement was signed by
 Susan M. Osterhoff in CA. This statement
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 Clerk, on June 4, 2013. L#00093; Publica-
 tion: SF Bay Guardian. Dates: June 12, 19,
 26 and July 3, 2013.

FICTITIOUS BUSINESS NAME STATEMENT
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 above-listed fictitious business name on:
 05/16/13. This statement was signed by
 Chris Bean in CA. This statement was filed
 by Maribel Jaldon, Deputy County Clerk, on
 May 16, 2013. L#00085; Publication: SF
 Bay Guardian. Dates: May 29 and June 5,
 12, 19, 2013.

FICTITIOUS BUSINESS NAME STATEMENT
 FILED NO. A-0351221-00. The following is
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 ed fictitious business name on: 05/19/13.
 This statement was signed by Deborah
 Steinberg in CA. This statement was filed by
 Melissa Ortiz, Deputy County Clerk, on May
 21, 2013. L#00086; Publication: SF Bay
 Guardian. Dates: May 29 and June 5, 12,
 19, 2013.

FICTITIOUS BUSINESS NAME STATEMENT
 FILED NO. A-0351320-00. The following is
 doing business as SALT N PEPPER GAMES.
 The business is conducted by an individual.
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 05/01/13. This statement was signed by
 Michael K O'Connor in CA. This statement
 was filed by Maribel Jaldon, Deputy County

Clerk, on May 24, 2013. L#00089; Publi-
 cation: SF Bay Guardian. Dates: June 5,
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 June 12, 19, 26, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF
 NAME. CASE NUMBER: CNC-13-549466.
 SUPERIOR COURT, 400 McAllister St. San
 Francisco, CA 94102. PETITION OF Natalia
 Lyn Jonas for change of name. TO ALL IN-
 TERESTED PERSONS: Petitioner Natalia Lyn
 Jonas filed a petition with this court for a
 decree changing names as follows: Present
 Name: Natalia Lyn Jonas. Proposed Name:
 Logan Thomas Jonas. THE COURT ORDERS
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 shall appear before this court at the hear-
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 why the petition for change of name should
 not be granted. NOTICE OF HEARING Date:
 07/02/2013. Time: 9:00 AM, Room 514.
 Signed by Donald Sullivan, Presiding Judge
 of Superior Court on April 29, 2013.
 L#00091; Publication dates: June 5, 12,
 19, 26, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF
 NAME CASE NUMBER: CNC-13-849562. SU-
 PERIOR COURT, 400 McAllister St. San
 Francisco, CA 94102. PETITION OF Chylene
 Angel Rachelle Davis for change of name.
 TO ALL INTERESTED PERSONS: Petitioner
 Chylene Angel Rachelle Davis filed a peti-
 tion with this court for a decree changing
 names as follows: Present Name: Chylene
 Angel Rachelle Davis. Proposed Name:
 Ryder Angel Davis. THE COURT ORDERS
 that all persons interested in this matter
 shall appear before this court at the hear-
 ing indicated below to show cause, if any,
 why the petition for change of name should
 not be granted. NOTICE OF HEARING Date:
 08/13/2013. Time: 9:00 AM, Room 514.
 Signed by Donald Sullivan, Presiding Judge
 of Superior Court on June 10, 2013.
 L#00096; Publication dates: June 19, 26
 and July 3, 10, 2013.

FICTITIOUS BUSINESS NAME STATEMENT
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 name on: 6/15/13. This statement was
 signed by Amy Schlegel in CA. This statement
 was filed by Jeanette Yu, Deputy County Clerk,
 on June 5, 2013. L#00097; Publication: SF
 Bay Guardian. Dates: June 19, 26 and July
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FICTITIOUS BUSINESS NAME STATEMENT
 FILED NO. A-0351847-00. The following is do-
 ing business as Apex Maintenance. The busi-
 ness is conducted by an individual. Registrant
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 statement was signed by Wan Ying in CA. This
 statement was filed by Jeanette Yu, Deputy
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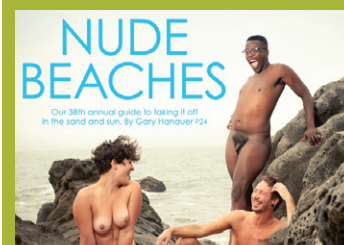
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